

COMICS BUYER'S GUIDE

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La Terreur

#1266

February 20, 1998

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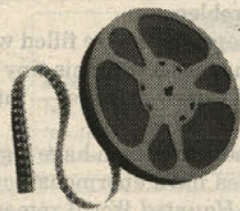
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This week in



On the cover:

James Robinson has returned to DC's Vertigo imprint with a second *Witchcraft* miniseries, *La Terreur*. In addition, we have an interview with *Castle Waiting* creator Linda Medley, and Mr. Silver Age fondly recalls the early adventures of Zatanna.

Coverage throughout the issue



'Captain America' comes to Fox Kids this fall

The shield-slinger's World War II adventures are animated for the small screen.

Page 6



Dwayne McDuffie and Serge Clermont join Acclaim

The creators are writing *X-O Manowar* and *Shadowman* respectively.

Page 6

Ask Mr. Silver Age by Craig Shutt. 24

Mr. Silver Age leads off our "Magic in Comics" theme with his prepubescent memories of Zatanna.

But I Digress by Peter David 86

What was all the to do about last week?

Dateline @!?!? by Fred Hembeck 30

The Rocketeer pays Fred a visit.

Point of View by Mark Evanier 84

After several days in New York, Mark heads for Vegas.

Ten Comics Magics by T Campbell 36

Whether drawkcab or forward, here are 10 ways magic is performed or found in our panelogical hobby.

Tony's Tips by Tony Isabella 40

Tony Keys in on an anime tip.

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Magic hath charms —

Hey, wait! Wasn't that *music* hath charms?

There are three kinds of comic-book heroes: (1) heroes with no special powers, just keen costumes; (2) heroes with powers achieved with at least a pretense of a real-world, scientific explanation: a super sauce, a red-sun origin, a gamma-ray bombardment; and (3) heroes whose lives are, simply, fantasies.

When I was a kid, the fantasies always had an advantage over the others — perhaps because they combined two of the most attractive elements of comics: First, they asked the eternally fascinating question "What if?" Second, they got the details out of the way quickly and moved on into the storytelling.

Ibis had an Ibistick which would grant his wishes.

Zatara spoke commands backward, and whatever he commanded followed his instructions.

Fawcett's Captain Marvel said the name of his ancient mentor and gained specific powers of strength, stamina, power, courage, speed, and wisdom — or, at least, of strength, stamina, power, courage, and speed.

The Spectre was what The Phantom was only reputed to be: The Ghost Who Walks. (And every time he ran out of sufficient power in the Golden Age, God granted The Spectre more. Really.)

Wonder Woman was granted all sorts of abilities via her supernatural origins — as well as her tools, courtesy of the advancements of Amazon Island.

Simple. To the point. Now let's read the story.

Today's fantasies are wider-ranging, broader in scope than displayed in many Golden Age comics. Magic today (like the world of super-heroes today) is often darker, more threatening, more multifaceted. (Or is it darker than the pre-Code horror comics, come to think of it? Animated moldering corpses, zombies, ghouls — Hmm. Let's begin again.)

In the Golden Age, Walt Kelly drew brownies and talking animals; other animals lived in small towns, drove cars, and sent their young to schools; dolls had candy hearts and taught affection to those about them.

But that may be candy-coating the possibilities fantasies offered even then. Mother Nature (or other forces) animated Hillman's The Heap and sent the towering monster out, at first, to suck the blood from people and, later, to set right things which had gone wrong.

Today, we have a mythic world in which the master of our dream world has his own fantastic problems.

We have a menacing house filled with yet-untold secrets.

A young man travels from his tiny town into a dangerous fantasy forest.

Elves — and lumpy critters — interact in a world in which they live side-by-side with humans.

A clutch of monsters even have legal representatives.

Today's stories have enormous power to entertain — and to teach. Carl Sagan in his *The Demon-Haunted World* remembered vividly, years after the fact, that he had tried Zatara's spells when he was a child — and figured that they hadn't worked, but maybe simply because he wasn't pronouncing the words correctly. I recall doing the same with "Shazam!"

When fantasy truly touches us, we don't forget the dreams it brings.

— Maggie Thompson

Coming up in

#1267

Feb. 27

Cerebus features

- A look back at 20 years of Dave Sim's barbarian aardvark.

Ships Feb. 10

#1268

March 6

Dragonball features

- A preview of Viz's manga series based on the anime series
- A Viz price guide

Ships Feb. 17

#1269

March 13

Lawyers features

- Members of the bar in comics

Ships Feb. 24

#1270

March 27

The Dome: Ground Zero features

- An early look at DC's latest Helix series.

Ships March 3



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The critical summer-selling season is just around the corner. Now is the time to go back to school and learn more about the industry's top upcoming releases- and how they'll affect your summer sales! With that in mind, Diamond announces its **1998 Regional Retailer Workshops**, and we want you to be part of this exciting April event!

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Animated Captain America comes to Fox — Avengers are next in line



By Rob Allstetter

Saban Entertainment, producer of the *X-Men* and *Silver Surfer* animated series, is producing a *Captain America* animated series to begin airing on the Fox network this fall.

Captain America will air Saturdays at 11 a.m. ET, just before *Silver Surfer*.

The series continues Marvel's seven-year deal with Fox and Saban. Thir-

teen episodes of *Captain America* are being made for the first season, and the series will be set during World War II.

"That's where the original comic book was based," said Saban's Eric Rollman, executive producer of *Captain America*. "We're just trying to make it true to its original creators' visions. It's not an educational-type project; it just happens to take place in that era."

Will Meugniot will produce

The producer of *Captain America* is Will Meugniot, whose credits include *Street Fighter*, *X-Men*, and *Exo-Squad* on television and *DNAgents* art in the comics field.

Story editors are Andy Armus and Kay Foster, whose credits include *Hercules: The Legendary Journeys* and *Xena: Warrior Princess*.

"The good thing with the Marvel properties and the DC properties at Warner Bros. is that most of the people producing and developing the shows were fans of the property," Meugniot said. "All of us have intuitively felt that the best possible way to deal with Captain America was as a World War II hero."

Saban Vice President of Animation Dana Booton said the producers are dealing with how to handle such World War II issues as guns and Nazis in a Saturday morning network show.

"It's something we're working on closely with Fox Broadcast Standards and Practices and with some outside sources as to how that would apply to children's programming," Booton said. "We're looking at this being an action-adventure show, more with an Indiana Jones-type feel and not really focusing on Nazis. It's more a period piece."

Meugniot added, "You can't cheat the fact that it's World War II. We're trying to work with that."

Bucky, Skull, Baron Blood will appear

The first two episodes of the first season will be the origins of Captain America and the series' main villain, The Red Skull; the last two episodes will be a Cap vs. Red Skull blowout. Other villains will include The Destroyer and Baron Blood.

Bucky will be part of the series, and a first-season episode will address his origin. This version of Bucky will be around 17 years old.

Animation combines software and cels

Meugniot said, "We're trying to be as faithful to the comics as humanly possible. I've been studying a lot of the Kirby stuff, the '40s stuff, and the '60s revival just to be faithful. When I was a kid and those Spider-Man cartoons came on and he didn't have the webbing between his arms, that just broke my heart. Here, within the limits of animation, we're trying to do something that looks like a moving comic book."

Dale Hendrickson, art director of

Silver Surfer, will also work on *Captain America* and will bring his expertise in mixing computer-generated animation with traditional cel animation, similar to what is done with *Silver Surfer*. "It'll be the same software but a different approach," Hendrickson said. "It'll have a '40s retro sort of a look."

Meugniot stressed the importance of getting *Captain America* ready for a fall start: "I think all of us have the attitude of 'Foot to the floor. Let's do what we can on our budget. Let's maximize what we have.' We have a very vigorous production schedule. I don't want to curse it, but it seems to be very smooth so far."

The Avengers wait in the wings

Captain America was chosen over *The Avengers* as the next Marvel series from Saban.

Boonton said *The Avengers* will likely be Saban's next Marvel show, although it's probably more than a year away.

Stephen King, William Gibson write 'X-Files' episodes for February

By Rob Allstetter

Authors Stephen King and William Gibson have contributed to episodes of *The X-Files* that will air in February on Fox.

King co-wrote the Feb. 8 episode with Chris Carter, creator and executive producer of *The X-Files*. The episode, called "Chinga," focuses on Agent Scully.

While on vacation in Maine, she encounters a bizarre case where the victims appear to have inflicted wounds upon themselves — apparently at the behest of a strange young girl.

"It was wonderful to collaborate

with Chris Carter on this episode — I had a great time playing with Chris' toys," King said.

Gibson collaborated with fellow science-fiction writer Tom Maddox on the Feb. 15 episode, "Kill Switch." Agents Mulder and Scully investigate the strange death of a computer genius, only to become the targets of an unlikely killer.

The X-Files wraps up the sweeps period with a two-part mythological episode that will air Feb. 22 and March 1. The story follows a series of horrific mass killings that lead Mulder to evidence of extraterrestrial life.

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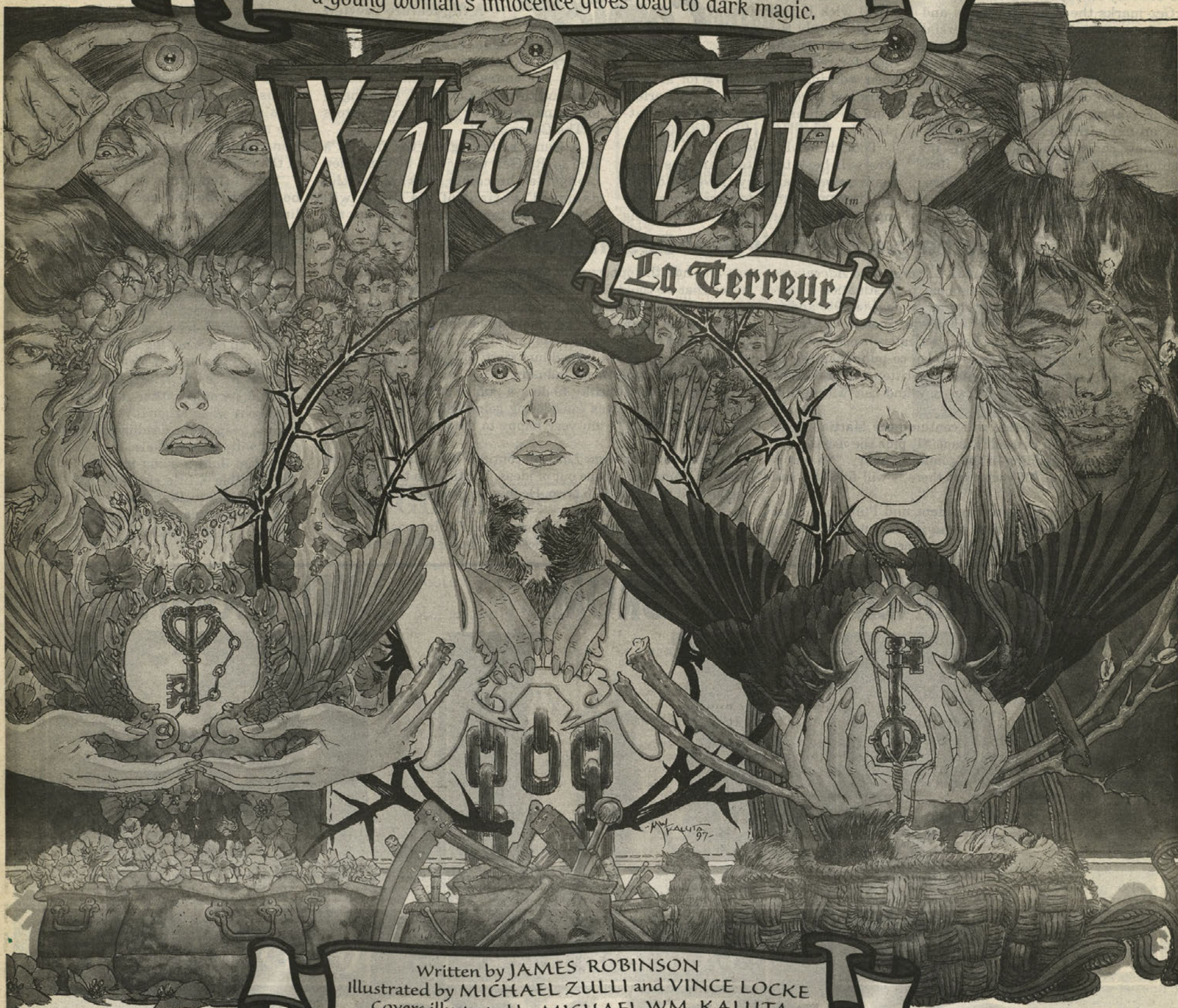
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Paris, 1792. As revolution gives way to mob rule,
a young woman's innocence gives way to dark magic.

Witchcraft

La Terreur



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New title, toys from Liefeld mix magic and science

Rob Liefeld has announced he will create a new series to be released in mid-1998 by Awesome Entertainment. *Re:Gex* marks the first new series and characters created by the controversial writer-artist in years and will form the basis of a new line of toys.

The comic book tells the tale of the next evolution of mankind and its fight for survival against tyrannical forces bent on exploiting it. The series features new characters and villains including Scarab, Genie, Dragynne, Beowulf, Tragedy Ann, Angelique, Cairo, and Sharpe and combines elements of myth, magic, and science.

"*Re:Gex* is the biggest project I've ever tackled," said Liefeld. "It's a big world with big concepts, but ultimately the story's focal point is one man's fight for redemption. I've been working on this story for several years and I feel that now is the perfect time to release it into the marketplace."

Though newly released, the characters will be integrated into the Awesome universe as they travel to different cities and exotic locales, encountering such Awesome regulars as Fighting

Magic in Comics

American, The Coven, Kaboom!, Prophet, and The NewMen.

A flip-feature preview of *Re:Gex* started in *The Coven* #3. These short stories introduce the world the characters come from and continue through *Coven* #6, building to an actual crossover with the characters of *The Coven* in #7.

A Genie action figure, the first in a line of *Re:Gex* toys, will be launched alongside the comic book. A "battle-damaged" variant of the figure will serve as an incentive for *Re:Gex* #1.

Marketing Director Matt Hawkins told *CBG* retailers will be allowed to order the Genie variant figure only if they order at least 15 copies of *Re:Gex* #1. Retailers who order 50 or more copies of the comic book will receive the variant figure free. "We're taking advantage of the six-month window we have in terms of marketing for *Re:Gex*," Hawkins said. "We'll be heavily promoting the series at all of the major conventions leading up to the world premiere of the comic book at Chicago."

Scheduled for a fall release, Kaboom! will be the next figure in the line, Hawkins said.

Lethargic Lad arrives at Destination

With its third issue, Greg Hyland's *Lethargic Lad Adventures* has moved from Crusade Entertainment to Destination Entertainment. It's now called simply *Lethargic Lad* (\$2.95) and is scheduled to be released by TV Comics-Destination in March. The black-and-white title is the second creator-owned series to be published by Destination, which also co-publishes the licensed *Munsters* comic book. Hyland has written and drawn the adventures of Lethargic Lad, Walrus-Boy, and Guy-with-a-Gun since 1991.

The first Destination issue will continue the Martian invasion storyline begun in Crusade's issue #1, plus the usual parodying, poking, and prodding of the comics industry. "No one is immune," said Hyland. "If you're out there, I will find you and ridicule you."

Destination Entertainment President and Publisher Marc Patten originally edited the first *Lethargic Lad* mini-series for Crusade in 1996. He told *CBG*, "When I met Greg a few years

ago and had the opportunity to work with him as his editor, I hoped that we could find a larger audience audience for his comic book. We succeeded, and his sales numbers almost doubled. That was the beginning of Greg's plan to bring *Lethargic Lad* to the forefront of the comics community. Now I have the opportunity to build on what I helped him start: to make *Lethargic Lad* the best satire comic in our industry."

"I was having difficulty finding a publisher that would offer me a fair deal and was considering going back to self-publishing," said Hyland. "I am very happy to be working with Marc Patten."

Patten said *Lethargic Lad* will continue bimonthly from Destination, "until Greg runs out of ideas. I anticipate that happening around the year 2070 or so. He may be deceased by then, but that's the risk you take."

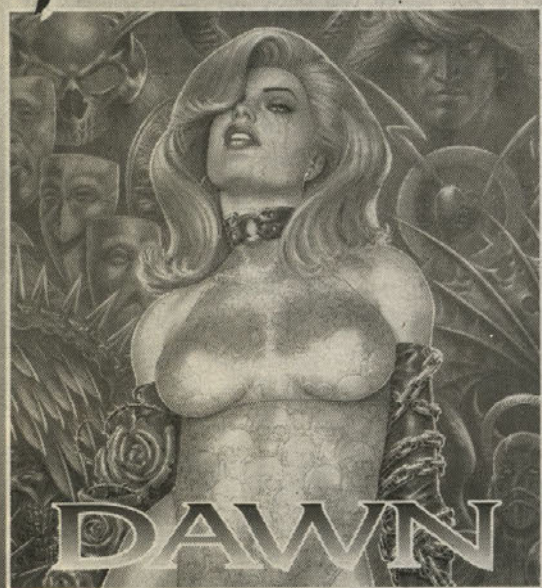
Lethargic Lad appears in Diamond and FM International distributor catalogs under TV Comics-Destination Entertainment.

'Desperadoes' tied up until April

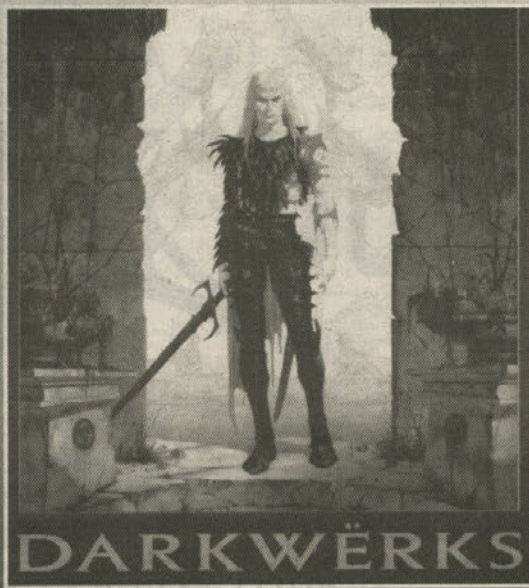
By Rob Allstetter

Homage Comics' *Desperadoes* #5, previously solicited for February, will, instead, be released in April. "The delay is because artist John Cassaday is currently tied up on some high-profile work for Marvel, a two-issue *X-Men/Alpha Flight* crossover," said writer Jeff Mariotte. "While I would rather have the issue come out when originally solicited, I, of course, respect the deadlines John has to meet with Marvel. I also appreciate the fact that John's being involved with a very visible X-title can only help draw new readers to *Desperadoes*." *Desperadoes* #5 is a single-issue story about a displaced Civil War battle.

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Big Apple Con goes monthly

New York City's Big Apple Con will go monthly from January until April, as it begins its third year.

The first monthly show was held Jan. 10 at St. Paul's Church Auditorium on 9th Avenue, between 59th and 60th Streets. According to promoter and Comic Box Productions Owner Michael Carbonaro, nearly 2000 fans attended and visited with artists and publishers including Rudy Nebres, Dick Ayers, Mark Texiera, Billy Tucci, Penthouse Comix, and Visage Studios.

Carbonaro said he has set out on a new mission to run a monthly Big Apple Con for the first third of the year. "I've wanted to try running a monthly show just to see how it would work out, but not for more than four months," he said, "and to keep the excitement in comics alive and steady."

The next four Big Apple Cons are scheduled for Feb. 14, March 6 and 7, April 4, and June 6.

Also on hand at the January show was the rock band GWAR, parading the floor in ghoulish costumes, and special effects monster maker and artist Peter Sathmury, who displayed seven-foot models of the Predator and Alien creatures.

Manager Chris McFarlane said, "We like to make each show different and more interesting than the last, so we



Rudy Nebres (left) and monster model maker Peter Sathmury (right) were among the guests at the Jan. 10 Big Apple Con. Sathmury exhibited his life-size Predator and Aliens figures.

always incorporate different events for each one. We want to attract more than just comics readers; we want everyone to know how cool the comics world really can be."

Former Joe Kubert School instructor Lyman Dally conducted a seminar on how to draw body parts in his first of an ongoing "Musculart Chalk Talk" series of classes.

Steven Bove was host of a discussion panel on copyrighting art, and Ken Gale interviewed Billy Tucci for the New York radio show 'Nuff Said, which airs on 99.5 WBAI-FM.

Carbonaro said that Big Apple Con's "Create a Comic Book, We'll Publish It" contest entry deadline has been extended to June 6. After being judged by a panels of artists, writers, and editors,



Nearly 2000 attendees packed St. Paul's Church Auditorium Jan. 10 for the first Big Apple Con of 1998.

Big Apple Con and other sponsors will publish the winner's comic book.

The Feb. 14 show is scheduled to run from 10 a.m. to 6 p.m. and includes such scheduled guests as Joseph Michael Linsner, Bernie Wrightson, Jill Thompson, Sirius Entertainment, Dave Cockrum, Brom, and Stacy E. Walker. Dally's "Musculart Chalk Talk" series continues, and the Friends of Lulu will conduct panel discussions. Other panels include Graig Weich's "Learn to Draw" art class and a live broadcast over WBAI of 'Nuff Said. Admission is \$5.

The two-day March show, scheduled for March 6 and 7, includes guests James O'Barr and David Mack.

More information on upcoming shows and events is available via the Big Apple hotline at (718) 275-1567.



Lyman Dally (right) conducted his "Musculart Chalk Talk" class with the help of a model (left).



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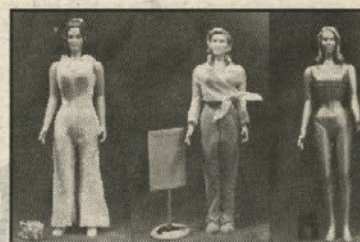
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750FB	7 1/2 x 10 3/8	Gold Age Comics	12	40	159	70
775FB	7 3/4 x 10 3/8	Super Gold Age Comics	13	45	178	72
825FB	8 1/4 x 10 3/4	Large Comics, Mags & Letter	13	45	178	74

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15	15 x 9 x 12 1/2	Super Gold/Magazines	40	144	260

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800M2	8 x 11 1/2	Gold Age Comics	12	40	168	72
825M2	8 1/4 x 11 1/2	Super Gold Age Comics	14	46	185	74
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775M	7 3/4 x 10 3/4	Silver/Gold Comics	18	76	122 /1000	105
800M	8 x 10 3/4	Gold Age Comics	19	77	123 /1000	110
825M	8 1/4 x 10 3/4	Super Gold Age Comics	19	78	124 /1000	115

Cat#	Size	Description	Price per:			
			10	50	200	(500) Bundle
700MY	7 x 10 3/4	Current Comics	\$5.50	\$17	\$56	\$224
725MY	7 1/4 x 10 3/4	Standard Comics	6	18	59	237
775MY	7 3/4 x 10 3/4	Silver/Gold Comics	6.25	19	63	250
800MY	8 x 11 1/2	Gold Age Comics	6.50	20	66	264
825MY	8 1/4 x 11 1/2	Super Gold Age Comics	7.25	22	73	290
875MY	8 3/4 x 11 1/2	Large Comics, Mags & Letter	7.50	23	75	298

Cat#	Size	Description	Price per:			
			10	50	200	(500) Bundle
700S	7 x 10 3/4	Current Comics	\$6	\$18	\$63	\$265
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775S	7 3/4 x 10 3/4	Silver/Gold Comics	7	21	70	280
800S	8 x 11 1/2	Gold Age Comics	7.50	23	74	295
825S	8 1/4 x 11 1/2	Super Gold Age Comics	8.25	25	82	330
875S	8 3/4 x 11 1/2	Large Comics, Mags & Letter	9	27	89	356

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			10	50	200	(500) Bundle
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800T	8 x 11 1/2	Gold Age Comics	8	24	77	309
825T	8 1/4 x 11 1/2	Super Gold Age Comics	8.50	26	86	346
875T	8 3/4 x 11 1/2	Large Comics, Mags & Letter	9	28	91	363
SL	Slip-Lock	matches width of sleeve opening	5	15	50	198

Cat#	Size	Description	Price per:			
			10	50	200	1000
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725SHL	7 1/4 x 10 3/4	Standard Comics	8.50	24	80	317
775SHL	7 3/4 x 10 3/4	Silver/Gold Comics	8.75	25	83	330
800SHL	8 x 11 1/2	Gold Age Comics	9	26	86	343
825SHL	8 1/4 x 11 1/2	Super Gold Age Comics	9.50	29	95	380
875SHL	8 3/4 x 11 1/2	Large Comics, Mags & Letter	10.50	31	102	410

Cat#	Size	Description	Price per:			
			5	25	100	500
700BT	7 x 10 3/4	Current Comics	\$5	\$15	\$50	\$198
725BT	7 1/4 x 10 3/4	Standard Comics	5.25	16	51	205
775BT	7 3/4 x 10 3/4	Silver/Gold Comics	5.50	17	55	218
800BT	8 x 11 1/2	Gold Age Comics	6	18	58	231
825BT	8 1/4 x 11 1/2	Super Gold Age Comics	6.25	19	61	240
875BT	8 3/4 x 11 1/2	Large Comics, Mags & Letter	6.50	20	65	250
SL	Slip-Locks	matches width of sleeve opening	3	8	27	104

Cat#	Fits Tops! Size	Description	Visible framed Size	Price per:		
				1	10	50
725DC	725T	Standard Comics	6 7/8 x 10	\$19.50	\$175	\$749
775DC	775T	Silver/Gold Comics	7 1/4 x 10 1/4	19.75	176	775
825DC	825T	Gold Age Comics	7 3/4 x 10 3/8	19.95	177	798

Cat#	Size	Description	Price per:	
			10	100
675UUV	6 3/4 x 10 1/4	Current Comics	\$8	\$55
700UUV	7 x 10 1/4	Standard Comics	8	59
750UUV	7 1/4 x 10 1/4	Silver/Gold Comics	9	64
758UUV	7 3/4 x 10 1/4	Gold Age Comics	10	71
778UUV	7 7/8 x 10 3/8	Super Gold Comics	11	75
825UUV	8 1/4 x 10 3/4	Large Comics, Mags & Letter	12	80

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MASS MEDIA

By Matt Brady

★ Disney fans, get those wallets ready. Following on the heels of the video release of *Hercules*, Disney has a plethora of video releases planned for the rest of 1998. Things kick off with *The Little Mermaid* on March 31, and then the big D goes into home-video overdrive. The releases go like this: *Flubber* — April 21; *Jungle Book: Mowgli's Story*, a live-action prequel to *The Jungle Book* — spring; *The Brave Little Toaster Goes to Mars*, an original sequel to *The Brave Little Toaster* — May 19; the 1948, never-before-released *Melody Time* — June 2; *The Spirit of Mickey*, a collection of some of Mickey Mouse's shorts, including "Steamboat Mickey" and "Orphans' Picnic" — July 14; *Pocahontas: Journey to a New World*, a sequel to the theatrical release — Aug. 4; and, finally, *The Lion King: Simba's Pride*, a direct-to-video sequel of the movie, will hit store shelves Oct. 27.

And if you have any money left, Fox will release last winter's *Anastasia* April

★ Disney's video flood ★ More comics to movies ★ Ellison sets the record straight

28. If you think you can resist it, good luck — the studio is planning a \$100 million ad campaign to persuade you to add it to your collection. And you thought your kids watched

The Lion King a million times.

★ Kitchen Sink's **Jamie Riehle** reminds everyone that a movie version of **Will Eisner's** *The Spirit* is still a distinct possibility within the next few years. "The executive producer of the first Batman movie, **Michael Uslan**, acquired the rights to the film version of *The Spirit* a couple of years ago," Riehle said. "We haven't heard anything lately, but, hopefully, with the new series launching this March, we might see some action soon."

★ Wondering where **Crusade's Billy Tucci** has been for the past year? Well, writing, but not the comic-book version of *Shi*. "I was working on the *Shi* movie script for the better part of last year," Tucci said. "If everything goes well, along with writing the script, I'll be producing the film and serving as the art director, as well. And, hopefully (again if all goes well), we should start filming the movie this summer." While most of the cast is still up in the air, **Tia Carrere** is still re-

ported to be interested in playing the title role.

★ And over in Hickory, N.C., **Everette Hartsoe's** *London Night* has been in touch with Hollywood, as well. "We've had a lot of negotiations with the producers of the upcoming *Crow* television series about *Razor*," Hartsoe said. "I've also been contracted to write a *Poison* script, and we have a treatment for a syndicated *Razor* television series working, as well, so we're covering two angles on *Razor*. We've shown the *Razor* series package to **Liv Tyler's** people and a few other folks, and right now it's in **Kathy Ireland's** hands. Finally, we've also just sold the option on *Morbid Angel* to the Paradigm Agency, so, yeah, all in all, we've got a lot of Hollywood stuff going on. Hopefully, at least one of these will pan out, and we'll have more news soon."

★ While *Variety's* recent announcement that **Samuel Jackson** has signed on for the lead role of Rudy Pairis in the film version of **Harlan Ellison's** *Mefisto* in *Onyx* may have raised more than a few eyebrows, Ellison himself was non-plussed. "I wish I could be more excited about it, but that news is over three years old," Ellison said.

According to Ellison, when *Mefisto* in *Onyx* was first published in *Omni* (October 1993), he suddenly found himself the prettiest girl at the dance, with folks as varied as MGM, 20th Century Fox, **Denzel Washington**, and **Roland Emmerich** vying for the film option to the story. Ellison said that MGM won at the time and had the rights for a year, after which the rights reverted to him. At that point, "the feeding frenzy started all over again," Ellison said, "and Miramax won the option" as a vehicle for Jackson more than three years ago, with Ellison attached as the screenwriter.

"They [Miramax] had the option for a year when I had my 'coronary episode,' which was two years ago this coming April," Ellison said. "Miramax said they'd wait, and, after six months, they started getting antsy and brought in **Gregory [Prophesy] Widen** to write the screenplay. He took a year to do it and has just turned it in, and I'm told that they feel it needs some more work, and they're going to come back to me to do some more work on it, maybe."

"That's where it stands now. Widen has handed in the script, and they're not satisfied with it. So at this point, the script is in a holding pattern, as notes are being assembled, and then they'll get back to me. And, of course, Sam is making 365 other films, so he's not idle. That's as best can be said at the moment. The usual 'hurry up and wait' in Hollywood."

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Joe Walker

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I loved the article on the Zoo Crew in issue #1260. *Captain Carrot* was the first title I actively collected and one of the main reasons I'm still around. Even today, I dig out the whole run every few years. If anybody at DC is listening, I'd love to see a return engagement.

One minor quibble: Mike Harlow forgot to mention the seventh member of the Zoo Crew, Little Cheese. LC first appeared in #12 and became an official member at the end of issue #20, the final issue of the series. He was present and accounted for during the Oz/Wonderland war (a real treat for Baum fans, incidentally), and I'll be sorely disappointed if he's not around when The Zoo Crew makes its inevitable return. Gotta keep the faith, y'know.

Chris Companik

430 Lindbergh Dr., #B6
Atlanta, GA 30305

Though I didn't recognize half the names of the pros on the birthday list in *CBG*, there is one big one left off. Steve Ditko turned 70 Nov. 2. (Of course, the only reason I remember that is that Ditko is exactly 30 years older than I to the day.)

The announced upcoming new Wonder Woman TV series reminded me of the earlier column about the Amazon's

television appearances. While the earlier article did list all the versions that aired, many people are surprised to learn of a pilot made in the 1960s (my guess, 1968), apparently by the producers of the then-hot *Batman* show.

You may be able to find a copy at cons. It's approximately 10 minutes long, featuring Ellie Woodwalker as Diana/Wonder Woman, and playing her mother (who's never identified as Hippolyte) is the actress who played Clara, Aunt Bea's best friend, on the *Andy Griffith Show*. It's a guilty pleasure to show friends this tape; it certainly does less justice to Wonder Woman than *Batman's* show did, being hysterical (I imagine unintentionally) at times, as the voice-over speaks of Wonder Woman, "who knows she has the strength of Hercules, who knows she has the wisdom of Athena, who knows she has the speed of Mercury, and *thinks* she has the beauty of Aphrodite!" At this point Wonder Woman poses and blows kisses at her mirror for, at last count, two minutes.

Another note: no matter how nice the Green Lantern ring DC is releasing, Warner Bros. stores have for years sold a pewter Green Lantern ring (for around \$140) and, despite what Marc Patten thinks, that plastic ring DC distributed to dealers in the late '80s does count to some people, especially considering the price I've seen on it at cons.

[JG: Assuming you're looking at the same birthday list I think you are — the one which ran as a sidebar in our "Year in Review" feature in issue #1262 — the reason Steve Ditko's name did not appear is that these are "milestone" birthdays coming up in 1998. You are, of course, absolutely correct in noting that Ditko, in addition to Stan Lee and Charles Schulz, celebrated a milestone birthday in 1997.

Maggie: Hope Summers played Clara Edwards.

I don't know about the sizing on the store rings, but a major bonus for ring-wearers over the plastic version will be the opportunity to order rings to fit the fan's finger correctly.]

Brad Marshall

I sent this e-mail to Barry Windsor-Smith and thought it might also fit into *Oh, So?*

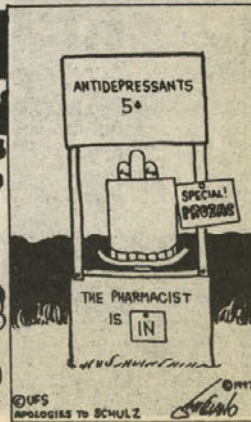
Dear BWS,

As a loyal fan for almost 30 years, I want to tell you that I thoroughly enjoyed *Storyteller*. Though I do have a large and probably valuable collection, I buy comics to read. When I want an investment I buy mutual funds. I thought *Storyteller* was the best work you had done in years and I will be sorry to see it go. I hope you can find other projects that will be equally engaging. I thought the large format added greatly to the

(Continues on Page 18)

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By Chris Smigiano



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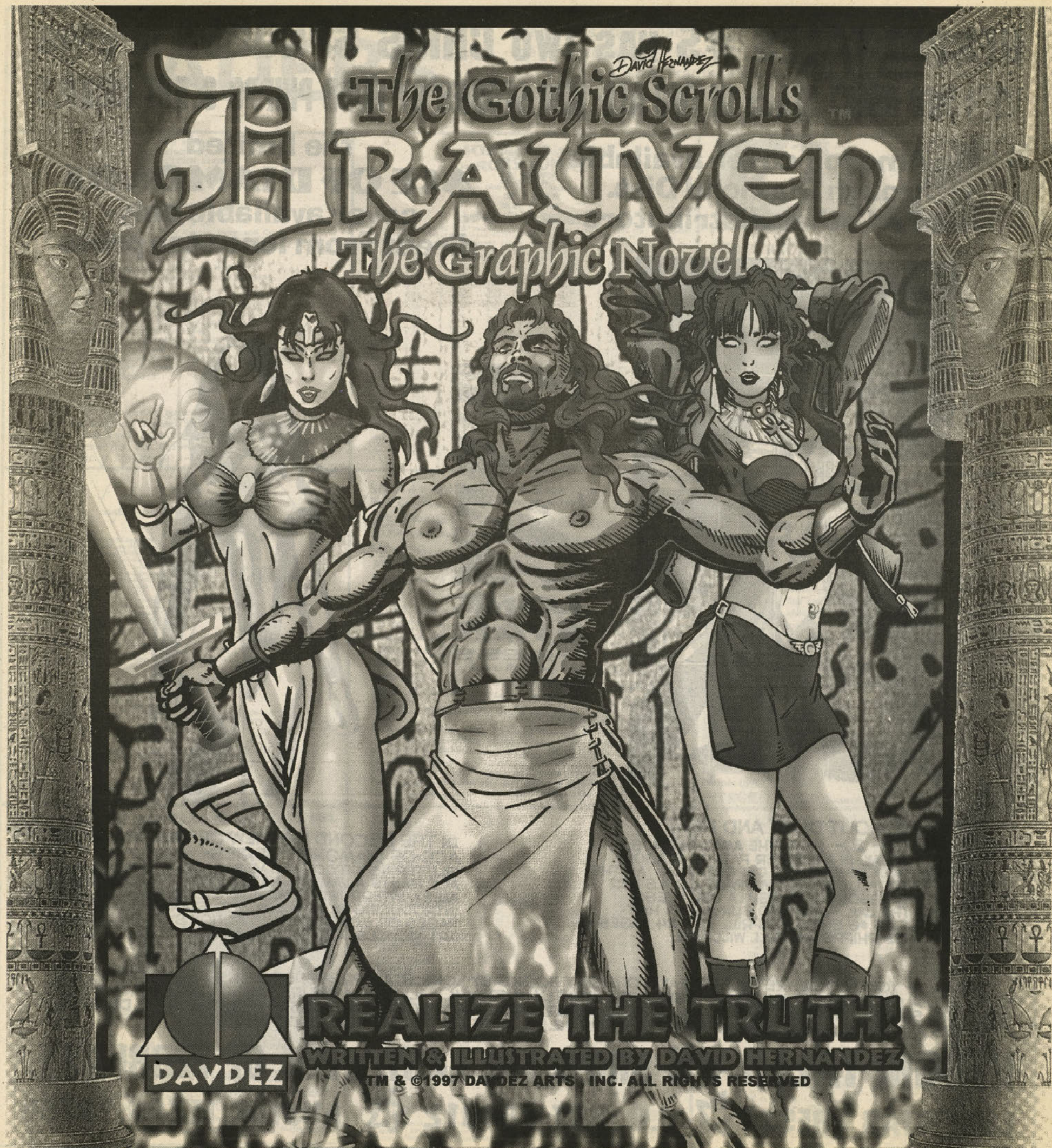


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Oh, So?

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work and, whatever it means for the future monetary value, I know it will benefit the future reading value. And that is far more important! I mean, you even offered a storage slip-case. What more do these obsessive-compulsive "collectors" need?

I'm glad to hear that you will be publishing three more issues and would like to see you complete the storylines of the three series. Like any characters that take on a "life" for me, I hate to have them end up in limbo.

Thank you for the years of enjoyment.

Rick Causey

I have been a *CBG* subscriber for the past year and some months and have enjoyed every issue (especially *Miep and Patches*); #1260 might be my favorite so far. Martin Wagner contributed a great cover, and all the articles were interesting. What was most important was that anthropomorphic comics received a bit of press for once.

"Furry" comics obviously get little attention and even less respect. Granted the genre includes material that's poorly written and/or drawn. And some of its fans are unafraid to enjoy their hobby to freaky and geeky proportions. But to ostracize the genre as inferior and stupid compared to others just because it's unfamiliar and a minority in the marketplace is unjustified. Comic-book readership itself is a pathetically small minority of American society.

I find it hard to understand how many comic-book readers accept tens of thousands of bizarre super-powers, countless alien species, vast global conspiracies, and innumerable coincidences, plot holes, and futuristic devices used in many super-hero plots but can't suspend disbelief in the concept of anthropomorphic characters. Marvel (and Image and all other super-hero) Zombies who sneer at "furry" (and usually all black-and-white comics) are delusional, if they think society (including most of academia, business, media, etc.) thinks any different of the concept of super-heroes. They're considered juvenile, preposterous empowerment fantasies filled with camp.

All genres of comics should be approached with an open mind and be judged solely on the quality of the art and the writing. I collect comics of many genres (including super-heroes, of which Kurt Busiek's *Astro City* is the best) and of different ages (Golden to today). But I think, because of my love of classic Warner Bros. cartoons (and *Tiny Toons*, *Animaniacs*, *Bonkers*, Sega's *Sonic and Tails*, and many more), furry comics are my favorite genre.

Many fantastic artists who primarily work in anthropomorphics are unknown to most comics fans. These include Eric Schwartz (computer cartoons and some covers for *Visions Comics*), Joe Rosales (his teenage *Wildlife* characters and work in *Furrlogh* and *Genus* with Antarctic and Radio comics), Pat Kelly and Scott Arsenault (*Furrlogh*, *Wildlife*, and others), and Patrick Spaziante (*Sonic*, *Knuckles*, *Tails*, *Nights*, and more at Archie). Totally unknown and ignored by the mediums' media,

working in a genre considered either "kiddie" or at the other extreme: weird, irrelevant, and unsavory.

Fred Perry, who does everything but self-publish his *Golddigger* series (from Antarctic), is an example of an artist telling an exciting, well-drawn story (in the manga style which is so popular now except he's been drawing that way for years) with close to 40 issues. He's received nowhere near the press that accomplishment deserves and has had to work hard for all of his 5000 or so (and slowly growing) readers.

One other complaint — as much as I liked Tony, Peter, and Mark's columns, shouldn't you have asked them about tying into the issue's theme?

Finally, I'd like to tell Vision comics to stop blaming its publishing problems on Marvel and to get realistic expectations of sales figures for its small-press comics and books. Canceled and late comic books hurt you way more than Marvel's financial problems. Radio, Antarctic, Slave Labor, self-publishers, and many others are getting it done without whining about Marvel.

Not to sound callous, but many comics shops deserve to be out of business. Instead of being responsible business people with a love of comics, who try to expand comics readership to women, children, and fans of non-super-hero genres, many who went out of business were either speculators or grown-up super-hero fan-boys who had a lot of old Marvel and/or DC comics and thought it'd be easy to get money. The comics market continues to erode, and it needs visionary publishers, writers, artists, retailers, and fans willing to try different comics, or I'm afraid the industry will eventually drop to fanzine, cult level.

[When we have special themes set for issues, we do our best to notify regular columnists of the topic of each. In some cases, too, we ask contributors to provide material to expand on the topic. The columnists are not required to apply themselves to the topic, but we do encourage them to join in whenever possible.]

Tom Zaenger

6925 Londonderry Lane
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Peter David's sidebar column in #1250 — "Why do we need villains?" — touched on something that has long bothered me about super-hero comics, and I've been reading them for 40 years. "Without the villains," he wrote, "the heroes are nothing. The only thing they have left to do is stop natural disasters, which in itself is noble but, again, it's purely reactive."

I find it disturbing that almost all comic-book heroes are purely reactive by nature. Unless a crime or some cosmic calamity comes along, they do nothing positive with their powers, abilities, and knowledge to improve the world around them. True, there are exceptions, but these are either rare (Superman helping NASA recover an off-course space shuttle, for example) or mere token efforts (a hero making an appearance at some charity fund-raiser).

Why aren't the heroes doing some actual good in the world? Some examples:

- The space-traveling heroes or the ones who come from advanced planets could help us learn more about the universe or bring some of their civilizations' technologies to Earth.

- The heroes with X-ray vision could show

(Continues on Page 20)

DIEN BIEN PHU!



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Oh, So?

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archeologists and paleontologists new places to dig to unlock the secrets of the past. They could also help us find new sources of fossil fuels.

- The super-speedsters could help groups like Habitat for Humanity construct needed housing in record time.

- The time travelers could give historians a clearer picture of the past.

- The geniuses like Reed Richards and others could find new cures for diseases and plagues, develop food-production methods that would help eliminate hunger in the world, or find new nonpolluting energy sources.

- Heroes could help end wars and deadly arms races.

- They could save endangered species, preserve diminishing rain forests, and clean up the environment.

- If nothing more, they could help teach the rest of us how to improve ourselves and the world.

In short, heroes could be more active, positive forces for good in the world rather than merely reactive thwarters of evil. I would have far more respect for a character who spent his time and used his abilities to improve the world than I would for someone who merely spent his time listening to a police scanner for reports of new robbers to punch.

In the past, comics have occasionally offered excuses for the reactive nature of its heroes. I recall Superman once learning from the Guardians of the Universe that mankind needs to find its own solutions and that Superman shouldn't hand them to us. That's an interesting excuse, but I don't buy it. It's as if Albert Einstein had said, "I've deduced things that the average human can't figure out, but I shouldn't

share my findings with the rest of humanity because that would give average humans no incentive to discover things for themselves." Nonsense. We're all in life together, and we're supposed to help each other out.

I realize these are only comic books here. We're not talking real life. But a lot of children (including me, 40 years ago) get an important sense of right and wrong from their comic-book heroes. Wouldn't these heroes convey a far more positive message to readers, if they were shown actively helping their fellow humans rather than sitting around doing nothing until there was a bad guy to stop?

Isn't that what the best of us are supposed to do?

[The problem is a long-term one — and it has faced comics creators ever since super-heroes were created. If, for example, Superman had pounded the poo out of Hitler in 1942 — the Superman universe would have started to go way out of kilter with what was going on in the real world. Then, if Superman's brilliance led him to develop a successful treatment for aging in 1949, there would be yet **another** split between Superman's universe and ours.

Many of the most popular super-characters fulfill the reader's what-if daydreams which begin, "What would happen if I could become invisible or knew super-science or could fly?" And those daydreams play with what would happen in **our** world if we, acting in **our** world, had a special power.

If the stories built completely new universes, introductions would have to be longer and longer, and the backstory would have to become increasingly complicated: This is a story of a world just like ours, except that there was never a Cold War — or **any** war — since our hero came along. And so on.

This isn't to say it can't be done. **Kurt Busiek's Astro City**, for one, is in an alternate universe with exactly those considerations.]



Joyce Greenholdt
CBG Associate Editor

The following comics were solicited for release more than 60 days ago; however, we have not been able to confirm that they were actually released. We would like to find out the current status of these comics (released, canceled, rescheduled, etc.) for the **CBG Calendar**. If any have been released, we would like the following information for the **CBG Price Guide**: The publisher, full title, is-

sue number, month, and year listed in the indicia of the comic book, as well as the U.S. price given on the cover.

Antarctic Press

Shotgun Mary: Son of the Beast, Daughter of Light #1, \$2.95 (Oct)

Avatar Press

Widow #0, \$3.95 (nude ed., \$6) (Sep)

Crow Comics

Meanwhile... #2, \$2.95 (Oct)

Dark World

G-Nine #2, \$2.50 (Oct)

Gay Comics

Gay Comics #25, \$6.95 (Oct)

High Impact Studios

Guillotin Special Preview, \$5 (Oct)

Mad Monkey Press

Magicians' Village: The Witch & the Willow, \$6.95 (Oct)

Millennium Publishing

Lovely Prudence #M, \$1.95 (Oct)

Moonstone

Mr. Nightmare's Wonderful World: Beach Babes & Weiner Wagons #1, \$2.95 (spec. ed., \$7.95) (Oct)

Pocket Books

American Manga: Birth of a Hero, \$3.99 (Oct)

Pyramid Comics

Man Called Angel #1, \$1 (Oct)

Shanda Fantasy Arts

New Horizons #2, \$4.50 (Oct)

Sundragon Comics

Scales of the Dragon #3, \$1.95 (Oct)

ADULT COMICS

Last Gasp

She Male Trouble #3, \$4.95 (Oct)

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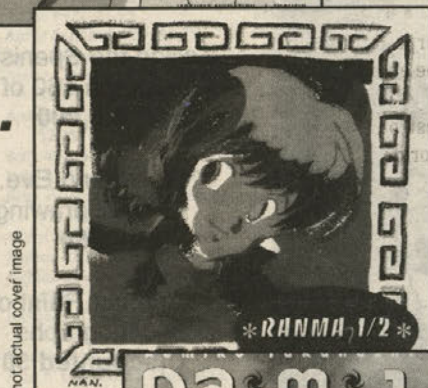
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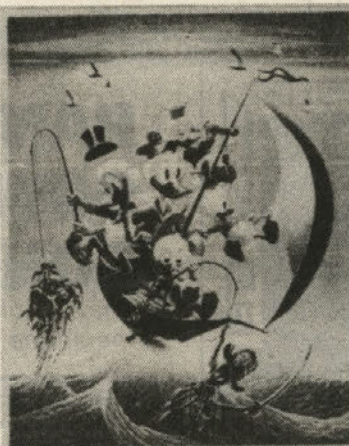


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Ask Mr. SILVER AGE

JUMPING JETS!
IF WE METAL MEN FAIL—THE WORLD OF HUMANS WILL BE DOOMED!
GIANT-MAN IS ACTUALLY BEING-ERASED!

by Craig Shutt

Dear Mr. Silver Age,

I hear that the sexy magician Zatanna first met DC's super-heroes while she was looking for her missing father. It must be a real bummer to lose track of your dad! Did she ever find him?

Wanda M.

Avengers Mansion

Mr. Silver Age says: She sure did, Wanda. But it wasn't easy, and it took a whole bunch of Silver Age super-heroes to help, first individually and then together.

It was a unique adventure, for the Silver Age or any other period. The story covered a half-dozen guest appearances over a three-year span, as Zatanna bounced from comic to comic (all edited by Julius Schwartz). In each, she gained another clue leading to her father's ultimate whereabouts.

Zatara was, indeed, missing. He hadn't appeared in comics for 13 years, after bursting onto the scene in *Action Comics* #1 (Jun 38), which also starred another hero whose name escapes me at the moment. One of the first series written by legendary writer Gardner Fox, Zatara had a pretty stellar career before vanishing in 1951. (For more on him, see the sidebar.)

Fortunately, Zatara had a daughter who also grew up to become a magician and fight crime between stage engagements, using the reverse-spelling spell-casting approach he'd perfected. We'd just never seen her before, because she didn't get a lot of publicity (an odd

Zatanna's Magical Mystery Tour

thing for a person making a living as a stage magician and foiling criminals in her spare time, but there you go).

She burst into the DC universe in "The Girl Who Split in Two!" in *Hawkman* #4 (Oct-Nov 64). The story opened with Carter (Hawkman) Hall and Shiera (Hawkgirl) Hall being mystified about the sudden appearance of two artifacts in their museum. So Hawkman flew to the city of Yin in China's Hunan province to learn about a Shang Dynasty statue, while Hawkgirl winged off to learn about a Celtic ceremonial cup from the Hill of Tara ruins in Ireland. Boy, you sure learned fascinating stuff reading comics back then.

What they each found was an immobilized woman dressed in top hat and tails and those unforgettable (if you were a prepubescent boy) fishnet stockings. Meeting at their orbiting spaceship, the Hawks realized they each had one-half of the woman. They joined her together after translating her directions (which consisted of each body half saying half of each word — Zatanna has always spoken funny).

Our magical miss explained that she had been casting a spell to find her lost father and found clues that had led her to an evil oriental lama and a sinister druid. Not having been taught that haste makes waste, Zatanna split herself in two to track both clues at once and wound up immobilized at each location. (It wouldn't be the last time her magic went so screwy she needed help to extricate herself from a fix, either.) Frozen in place, she had magically caused the artifacts to appear in the Halls' museum to attract



FROM THE MUSEUM IN MIDWAY CITY THE TRAIL OF THE MYSTERY TREASURES LED TO THE LOST CITY OF YIN AND TO THE HILL OF TARA IN IRELAND!

CONFRONTING HAWKMAN WERE ORIENTAL BANDITS! FACING HAWKGIRL WERE CRIMINALS FROM LONDON! AND AT TRAIL'S END FOR BOTH WAS THE ADDED MYSTERY OF...

The GIRL WHO SPLIT IN TWO!

Readers saw Zatanna for the first time on the splash page to *Hawkman* #4. Amazingly, her debut wasn't the cover feature, even though it was the first story in the issue. There's just no accounting for taste.

their hawkish interest.

The Hawks used that always-helpful absorbascon — kind of a way-before-its-time and way-more-powerful Internet search engine — to learn that no one on Earth knew anything about Zatara. (I do web searches like that, too.) Zatanna was dismayed but undaunted and left to continue her search. Not a bad intro — especially since we've still got the 11-page cover story left to go.

Readers were left wondering about Father and Daughter Z until "The World of the Magic Atom!" in *The Atom* #19 (Jun-Jul 65). After accidentally aiding bank robbers with some stray magic and then helping Atom magically catch the thieves, Zatanna explained her plight to Ray Palmer. She asked Ray to journey with her into a magic book, where she believed her father was being held prisoner in a sub-atomic world.

Ray refused, since he couldn't shrink anything but himself without making it explode. Bummer. But she overcame his objection by flashing those fishnets, batting her eyes, and magically creating a special shrinking outfit out of dwarf-matter cloth sitting around. (Frankly, that's a lot

easier to believe than the idea that physicist Palmer sewed an outfit out of a white-dwarf meteorite in the first place. Don't think about that one too long.)

Down they went to face the aforementioned Druid in a cool battle of magic and mayhem in an old castle. Ultimately, Zatanna learned that the Druid had exiled her father to another world, but the Druid refused to reveal which one. So she waved bye-bye to Ray and went off again.

She next showed up in *Green Lantern* #42 (Jan 66) and asked his help in searching for "The Other Side of the World." Technically, she only did this because (once again) her magical searches caused a real headache for our hero. Her magic this time unlocked a portal from the aforementioned Other Side, which allowed the devilish-looking Warlock to gain access to Earth. So she got GL to help stop him.

(The "Other Side" was explained as being created by a "steady state" flow of primal matter in the form of a cosmic cloud, as opposed to our own universe, which was said to

(Continues on Page 26)

Magic in Comics

"What they each found was an immobilized woman dressed in top hat and tails and those unforgettable (if you were a prepubescent boy) fishnet stockings."

— Craig Shutt

Where to find 'em

Want to read this peripatetic epic but can't find (or afford) these classic originals?

Sad to say, you won't be able to dig up the Hawkman intro, since it hasn't been reprinted, as far as I know. But *The Atom* #19 showed up in *Detective Comics* #438, *Green Lantern* #42 appeared in *Superman* #272, both *Detective Comics* #336 (the witch deal) and #355 were reprinted in *Detective Comics* #439, and *JLA* #51 ran again in *JLA* #110. Man, I love those 100-page comics! (Thanks go to DC Geek #1 Mark Waid for these citations!)

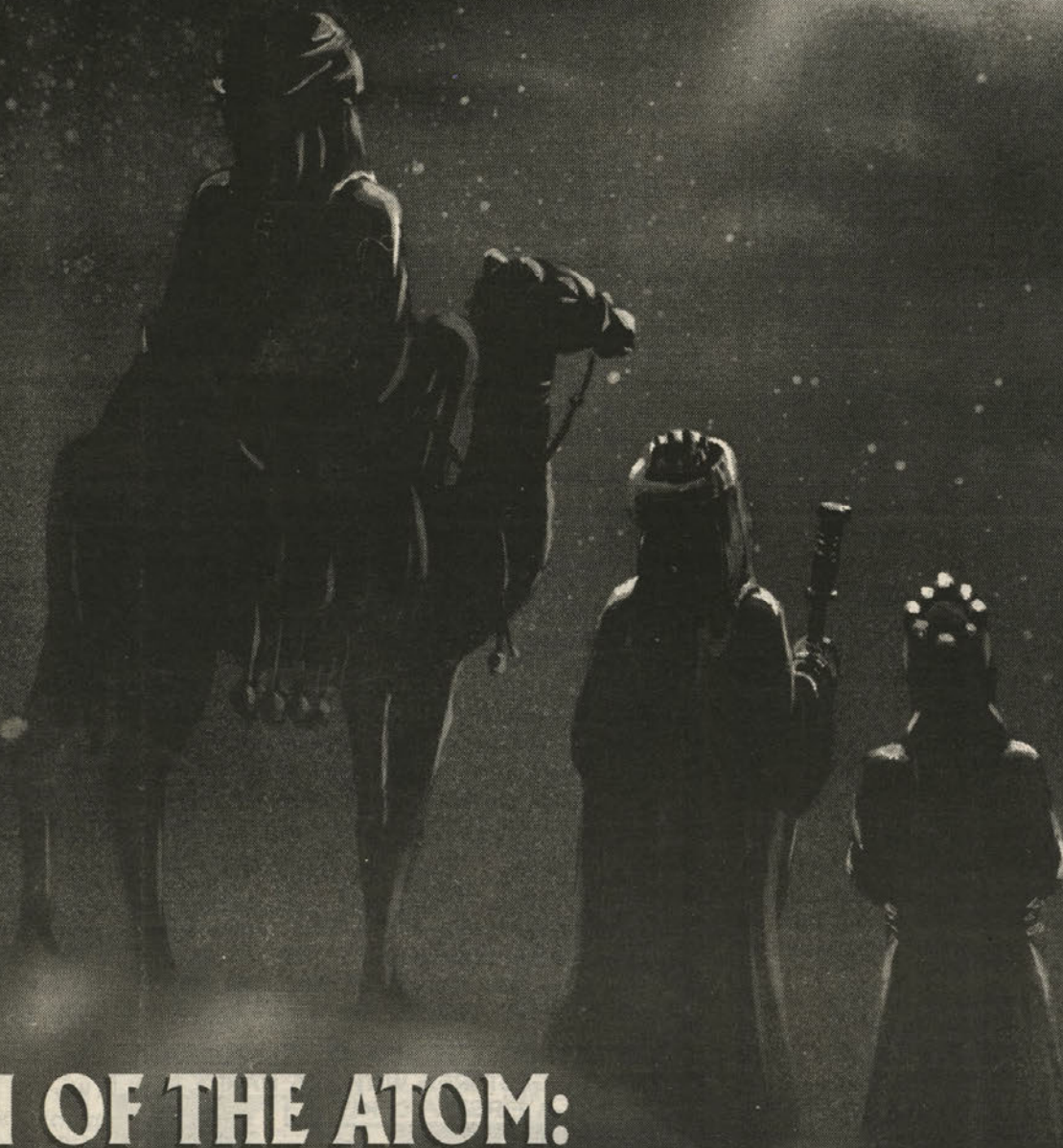
Wouldn't this quest make a superb trade paperback? I wouldn't be a bit upset if CBG readers wrote to Bob Kahan, DC's reprint editor, and suggested it. That address would be DC Comics, 1700 Broadway, New York City, NY 10019.



Zatanna finally got cover billing (and a full-length story) in her second appearance, in *The Atom* #19 and actually got to appear in the cover scene in her third appearance, in *Green Lantern* #42. Gil Kane and Sid Green handled the art for both covers. It's a hard combination to match.



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Zatanna flashed those fishnetted gams at Ray (The Atom) Palmer while she introduced herself in *The Atom* #19. Take a quick look at that outfit and guess whether Ray helped her out.

ZATANNA (From Page 24)

have been formed by a "big bang" of a colossal primal atom. These were, in fact, the two commonly debated theories at the time among cosmologists about how our universe had been created. Would something like that have shown up anywhere besides a Silver Age Schwartz comic? I think not. By the way, the "big bang" won out, at least for now. But I digress.)

More magical battles ensued, this time against an army of demons, incubi, djinns, imps, fiends, and familiars. Ultimately, Zatanna learned that Zatara had, indeed, been banished there. But he had escaped, taking with him the crystal ball the Warlock had been working on to open the Earth portal. Zatara had gone somewhere he couldn't be detected, so the Warlock couldn't get the crystal back -- which was why the Warlock was so happy to see Zatanna show up and give him a means to get to Earth, anyway.

So off Zatanna went again, looking for this new hiding place. To help her, she needed a magical tripod for sale in a knickknack shop, but it was stolen before she could get it. Undaunted, she magically caused the thieves to return to the shop. That's what led The Elongated Man to discover "The Tantalizing Troubles of the Tri-

pod Thieves!" in the back-up story in *Detective Comics* #355 (Sep 66).

Ralph Dibny caught the robbers at their next crime, but before he could put them away, they floated off. He couldn't stop them, so he followed them to the shop. There he saved Zatanna from her ensuing jam and learned about her quest. No doubt dazzled by those fishnets, he volunteered to help. But Zatanna no doubt figured that a guy who could stretch his body into goofy shapes didn't offer much support against imps, djinns, etc. So she turned down his offer, he went back to Sue, and Z went back to questing.

The quest came to an end in "Z -- as in Zatanna -- and Zero Hour!" in *Justice League of America* #51 (Feb 67). All the aforementioned heroes plus Batman magically appeared in the JLA headquarters without knowing why they were there. Suddenly, Zatanna appeared and gave them all big hugs for helping her find her father. Protesting that they'd failed in their efforts, the heroes sat and listened to Zatanna's happy tale.

Didn't you just love how so many JLA stories featured them sitting around talking about what they'd already done? I sure did. Sitting around talking was something I was good at pretending to do as a superhero. But I digress again.

The gist of Zatanna's tale was that she had tracked her father to yet another magical world, where she was about to be overwhelmed. Instead, she summoned all the heroes who previously had helped her, and they went into battle with her.

Batman objected, of course, since he'd never met Zatanna. But it was now late 1966, and any comic book with Batman in it sold like gangbusters due to his TV show. So to include him, the creators had Zatanna explain that she had actually been the witch whom The Outsider had used against The Caped Crusader in "Batman's Bewitched Nightmare!" in *Detective Comics* #336 (Feb 65). She said she'd gone to Gotham City disguised as an old woman to ask The Outsider about her father and she'd been overcome and forced to obey him. Nope, it doesn't make much more sense now than it did then.

And, yes, it's true, they actually went back and changed some basic part of an earlier adventure just to fit the whim of a story they were doing right then. Amazing! Fortunately, today's creators have more respect for readers than to do something like that. But I digress again.

The combined might of our heroes allowed Zatanna to conquer her foes and free her father! And, as Zatanna finished her story, she conjured up her pop, who got to meet the heroes and everyone was happy.

Everyone was happy, that is, except for those few of us who still were trying to figure out how Zatanna got out of the jail where the Dynamic Duo had landed her butt after they captured her in that funky



Zatanna's "Zero Hour" in *Justice League of America* #51 reunited her with her father, thanks to all the super-pals she'd met earlier. Unlike the later version, this "Zero Hour" only introduced one retro-continuity element to the DC universe. *Pikers.*

witch disguise. Not to mention those of us who were wondering why Zatanna kept calling on Earth-One heroes when her dad always had lived on Earth-Two. Fortunately, a few years after Zatanna's own "Zero Hour," there was a second one that cleared all that stuff up once and for all.

Zatara's 60th

Superman isn't the only guy celebrating a 60th birthday this year. OK, he may be the only one celebrating 60 years of continuous publication, but let's not pick nits on this happy occasion.

Zatara, the World's Greatest Magician, first appeared just seven pages after The Man of Steel's debut in *Action Comics* #1 (Jun 38). Fred Guardineer wrote and drew the first adventure of the magical crime fighter and his faithful assistant Tong, with Gardner Fox scripting after that.

In that issue, the magical duo solved "The Mystery of the Freight Train Robberies," battling Zatara's "arch-enemy," the beautiful Tigress.

The 12-page adventure (a mere two shorter than Supes) featured only a few minor backwards-spoken spells and a couple of hand gestures, with an emphasis on adventure.

Zatara went on to a 127-issue run in *Action Comics* as well as the first 51 issues of *World's Finest*. Those lasted through April-May 1951, when he disappeared. Amazingly, only his first adventure has been widely reprinted, in *Famous First Edition* #26 (1974), the tabloid reprint of *Action Comics* #1.

The only other reprints I know about were in Alan Light's black-and-white *Flashback* series: #12 (*New York World's Fair Comics* 1939), #20 (*New York World's Fair Comics* 1940), #28 (*World's Finest* #7), and #38 (*World's Finest* #8). Those reprints are almost as tough to find as the originals, although they're a heck of a lot cheaper.

Both Zatara and Zatanna received spiffed-up origins in *Secret Origins* #27 (Jun 88). That's easily the most accessible option for readers interested in learning more about Superman's magical pal.

THE DETECTIVE IS MERELY STUNNED AND ZATARA GESTURES WITH HIS HANDS, PRODUCING A FIRST-AID KIT!



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pantheon

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Find fulfillment through enchantment in 'Witchcraft: La Terreur'

Magic in Comics

"Isadore starts out as a naive little country girl but is an entirely transformed character by the end of the series."

— Michael Zulli

VERTIGO

By Jeff Lang
For DC Comics

Midsummer 1789: Paris was a seething pot, boiling over from the dread and anger created by decades of abuse at the hands of the noble class. On July 14, a mob of Parisians assaulted the defenders of the Bastille, the fortress that had come to embody the autocratic power of the French monarchy. Ten miles away, King Louis XVI was just settling down to bed. It was the last bit of tranquility he was ever to enjoy — until he went to his final rest. When he was awakened hours later with news of the disturbance, he asked, "Is it a revolt?" His aide replied, "No, sire. It is a revolution."

And that is what they called it — "La Révolution" — at least for a little while.

Then the killing began. There's no way to know exactly how many died, but, during the winter of 1793-1794, more than 35,000 people were executed: nobles, commoners, anyone who had the misfortune to fall in the path of the grinding machine the French

called justice. In Paris alone, more than 1300 felt the cold steel kiss of "La Guillotine" on the back of their necks, including King Louis and his wife, Marie Antoinette.

By then, they were calling it "La Terreur."

This troubled era is the setting for the new three-issue limited series from DC's Vertigo imprint, *Witchcraft: La Terreur*. The book marks the return of writer James Robinson to Vertigo, where he hasn't been seen since 1994 and the first *Witchcraft* limited series. Michael Zulli, who collaborated with Robinson on the second book of the first *Witchcraft*, as well as on the final chapter of *The Shade*, is pencilling all three issues, which are finished by Vince Locke. The series is colored by Matt Hollingsworth, lettered by Todd Klein, and edited by Joan Hilty.

The focus of *Witchcraft: La Terreur* is Isadore Hibbert, who, in 1789, is a 17-year-old maiden, daughter of André Hibbert, a scholar and writer. In the dark of night, Isadore and André receive a mysterious visitor: a distant relative

named Jean-Pierre Roland, a young man fleeing Paris in fear of his life. Accused by the Parisian Tribunal, Jean-Pierre asks for shelter until he can leave the country or the Tribunal's attentions have moved on to other victims. No sooner does Isadore set eyes on Jean-Pierre than she loses her heart to him.

The story flashes forward to 1792, in Paris. Isadore is now 19 and is seeking her lover Jean-Pierre, who was denounced to the authorities by André when he learned about his daughter's affair with the man whom he had given sanctuary. Isadore has no money, no influence, and no idea how to free her lover. All she has, in fact, are dreams: dreams of three women — a maiden, a mother, and a crone — three witches who are known as The Hecatae and who urge her to find "fulfillment through enchantment."

Isadore, naturally enough, assumes they mean she will be reunited with Jean-Pierre, but in the realm of magic, things are rarely what they first appear to be. When Isadore meets two Parisian women, matronly Maude and crabby old Miro, she unknowingly becomes part of an Earthbound Hecatae and takes her first step on the road that will lead her to maturity and fulfillment.

"I like the fact that it's centered on a very specific time period and centered on a young girl's coming of age," said Hilty. "I have a weakness for this kind of story. It's a simple parable of finding strength through any means necessary and then learning how to refine it. She becomes very cold and very focused on her mission — almost too much at some point — but it's a nice change of pace from the usual female character who scrambles to try to do right by everyone around her."

Witchcraft: La Terreur may be a simple parable, but the route to its creation was anything but. Robinson began the proposal for the second limited series shortly after the first was completed, but the story he began was never completed. "I did an outline for a story set in Cuba," Robinson recalled, "and then for one reason or another lost interest in the storyline. So, the editors went off and approached a couple of other writers — which was fine with me because I always saw *Witchcraft* as an anthology — though they seemed to feel, quite nicely and graciously, that I had some kind of tenure from having done the first series.

"But I said, 'No, go ahead. Find

another writer. I'm sure whoever you find will do a great job but I don't have the buzz to do it this time.' So, anyway, much, much, much later, I was talking to Julie Rottenberg [editor of the first *Witchcraft* mini-series], and she said, 'We've kind of come full circle now. If you now feel more inclined to do a series, we'd be delighted.'

"Fortunately, I had, in the time since the Cuba story line, come up with a story based on the French Revolution. Originally, I was going to do a series, possibly for *Taboo*, called 'La Terreur,' which was going to be adaptations of real events of the period — and, obviously, since it was *Taboo*, it would have been much gorier. That idea sort of went away, but I had referenced the whole thing quite extensively, so I came up with a storyline about a young woman becoming a witch during that era."

One of the supporting characters in *Witchcraft: La Terreur* is a woman called La Voisin, based on an actual person from that period whom Robinson turned up in the course of his research. "Whether someone is a witch is open to debate," he said, "but by giving the impression that she was a witch she did quite well for herself in the court of Louis throughout the revolution. She would give young courtesans potions of one form or another to seduce wealthy men or to sicken rivals and even performed abortions when necessary. But the idea that you don't know if she's really a witch or not: I play that up right to the end of the story."

La Voisin's opposite number in this tale — the honest teacher to compare to her duplicitous scheming — is Jerome Clermont, who instructs Isadore in the ways of witchery. There was a time when Jerome traveled all of Europe offering his services to kings and gentry, but now he is elderly, his powers waning with people's acceptance of magic. Jerome sees Isadore as the means to pass his knowledge on to someone young before he dies. In the course of her training, Jerome also tells Isadore of The Hecatae and the interest they take in their disciples. Sometimes, he reveals, The Hecatae take delight in bringing together a trio of witches to mirror their structure of maiden, mother, and crone — a fact that Isadore will know all too well before her mission is completed.

Clermont serves another useful purpose in *Witchcraft: La Terreur*. He helps to rectify the fact that, in the first *Witchcraft*, Robinson said,





"Men got such a raw deal. There wasn't a single nice guy in the whole mini-series, so I thought there should be at least one in this one. He is man's redemption in the tale, the proof to Isadore that not all men are the enemy."

Another man (besides Jerome and Robinson, of course) who is definitely not Isadore's enemy is artist Michael Zulli. An artist who invests his creations with distinct personalities, Zulli is, Robinson said, "the artistic equivalent of Laurence Olivier when he was performing in *Marathon Man*. Dustin Hoffman was going through all this artistic preparation, and Olivier said, 'Why don't you try acting, dear boy? It's so much easier.' It's the same in Michael's case: He just knows how to draw it, and so he draws it."

Hilty agreed. "Michael casts every single person in his head before he draws them," she said. "He knows who each and every person is, even the severed heads in the street riots."

Zulli added, "It's true for everybody, even the characters in the crowd scenes. I take a few minutes or a few seconds (depending on how visible they're going to be in the story) and sort of create them from the ground up, figure out some kind of backstory. If I see some guy in a crowd with a long coat and a big, floppy hat, I try to figure out what he does for a living, how old he is, whether he's married — I just tend to feel more at ease if I kind of know who everyone is and I have a chance to introduce myself and hopefully they do the same back. I find it lends a certain depth of character, even if I don't take a whole lot of time. I just feel more comfortable if I feel like there aren't any disposable characters, that they all have a reason for being there. Probably an overly optimistic point of view, really, but I try to take the same approach with life: everyone is someone."

Zulli said he believes that Robinson's writing style complements his own character-developing process. "James is really, really very good at giving you enough," Zulli

said, "but, at the same time, backing off enough to let you make up your own mind about some things, so that you have everything you need to create the story visually. You have enough clues, with dialogue and description, to assemble your own Frankenstein's monster. That's very rare."

"Since it's such a simple story and is so deeply character-driven, these characters have to react very, very true. I've tried to incorporate what I sense James is getting at in a lot of areas here. Isadore starts out as a naive little country girl but is an entirely transformed character by the end of the series. I've tried to visually incorporate that into the story. As she gains experience, as she is defeated and frustrated, and then ultimately succeeds, visually I've changed her. By the end of the third issue, she's freer and more mature-looking. She gains poise and confidence, her body language changes. I've tried to actually, physically incorporate the idea of transformation into the drawing of the character."

In the case of *Witchcraft: La Terreur*, dialogue and character design are only half the battle. A sense of place and time are essential to bringing off a complex historical piece. Zulli is, fortunately, a self-avowed research nut. "I've got tons of research," he said. "Even when I do take shortcuts, I base it on something I've researched. I'll take an archetype and play with little bits here and there to assemble something that's 'good enough,' that gets the point across."

"Needless to say, with *Witchcraft*, I'm going as far as I've ever gone with historical research. The architecture is all based on reality, though it may not be an actual building that I've copied from reference photos. Characters are wearing clothes that reflect the time period and their social status. And, hopefully, they have something physically that brings the period to mind, that sets them in the past."

"As I was remarking to Joan the other day, there are a lot of fat, lumpy peo-

ple in this story. There's nobody who even looks remotely like Richard Gere or Cindy Crawford, though Isadore and Jerome are fairly attractive because you can only play with it so much. I would have loved to have given Isadore spots — just a couple, you know — she's seventeen, but this is a fantasy, after all. A fairly well-documented historical backdrop, but a fantasy."

The problem with doing something historical, Zulli said, is that, if it were all done completely accurate historically, a lot of readers would be really put off by it. "For example," he added, "when you see a crowd scene in a Hollywood movie set in 1875, you don't see a four-foot pile of horse manure on every street corner. That was common back then — people didn't even pay attention to it. I don't want to put anybody off, but, at the same time I am definitely trying to give the story a veneer of the past — as convincing as time and economics allows."

Zulli said he feels very fortunate to have Vince Locke working with him on *Witchcraft: La Terreur*. "It would be more accurate to say that Vince and I are co-illustrators on this one," Zulli said. "His contribution has been really phenomenal. If I had to go over all this historical detail twice — once with pencils and once with ink — it would probably drive me barking mad. Vince has been very, very instrumental in the final form of this. I think he's vastly undervalued and I plan on taking him with me on another project that I'm going to be doing with Peter Hogan called 'Love Street' in the new *Sandman Presents* title."

Over the phone came a noise that sounds like muscles — maybe both physical and mental — being stretched. Zulli sighs. "When I get a chance to sit back and take a deep breath," he said, "and look at it objectively, I think it'll be a nice piece of work. I sincerely hope people will enjoy reading it — suspend their imagination and come along for the nice ride."

As with the first limited series, the covers for *Witchcraft: La Terreur* are three interlocking illus-

trations by Michael Kaluta. The first issue is scheduled to ship Feb. 4 with a cover price of \$2.50. "Three issues of revolution, decapitation, terror, revenge, and magic!" said Zulli. "Who could ask for more?"



I'M PLEASED TO HAVE AS MY GUEST TODAY, DAVE STEVENS, CELEBRATED CREATION, THE ROCKETEER.

I'M PLEASED TO BE HERE, FRED.

LET ME JUST SAY THAT THE WORK DAVE AND HIS COLLABORATORS HAVE DONE ON YOUR TWO PUBLISHED ADVENTURES HAS BEEN TREMENDOUS -- AND BY THE WAY, NICE MOVIE.

I THANK YOU,

AND I'M SURE DAVE DOES, TOO.

IT'S A SHAME YOUR FLICK WASN'T MORE OF A BLOCKBUSTER -- PERSONALLY, ONLY "SUPERMAN I" AND "BAT-MAN: MASK OF THE PHANTASM" (THE ANIMATED MOVIE) RANK HIGHER WITH ME IN THE COMICS RELATED CATEGORY.

...ALL OF A SUDDEN I'M WITH SISKEL...OR IS IT EBERT?

OF COURSE, I HAVEN'T SEEN ALL THE SUPERHERO FILMS, PARTICULARLY RECENT ONES LIKE "JUDGE DREDD"! I'M JUST WAITING FOR A FEW FRIENDS TO DROP BY WITH THE VIDEO. WE'LL MAKE SOME POPCORN...

--AND THEN THEY'LL HOLD A GUN TO MY HEAD, 'CAUSE THAT'S THE WAY I'M GONNA WATCH ONLY THAT THING!!

I WAS WRONG, REX REED.

LOOK, THAT SOUNDS VERY, UM, REASONABLE, FRED, BUT I DON'T THINK THAT'S WHY...

NO, NO, YOU'RE RIGHT, ROCKY --

"ROCKY"?

THAT'S NOT IT AT ALL. WHAT I REALLY WANT TO DO IS TALK ABOUT YOUR GIRLFRIEND, BETTY.

..sigh..

JUST LIKE EVERYBODY ELSE.

OKAY, WHAT ABOUT HER?

I JUST THINK IT WAS KINDA MAGICAL, THE WAY DAVE STEVENS WAS ABLE TO TAKE THE LIKENESS OF A NEAR-FORGOTTEN 1950'S GIRLIE MAGAZINE MODEL -- WHO HAD DISAPPEARED INTO SELF-IMPOSED EXILE, NO LESS -- AND THROUGH EXPOSURE IN YOUR STRIP, MAKE HER INTO AN ICON RIVALLING MARYLYN MONROE, AND EVEN, EVENTUALLY, COAX THE REAL BETTIE PAGE OUT OF HIDING!!

YEAH, DAVE DOES GOOD WORK.

IN FACT, FOR THOSE FEW OUT THERE WHO AREN'T FAMILIAR WITH HER, PERHAPS BETTY COULD STOP BY AND FAVOR US WITH A QUICK GREETINGZ...

H'LO, EVERYONE!

SO, WHADDAYA THINK, huh? WHADDAYA THINK THE REAL BETTIE PAGE'S REACTION WOULD BE IF SHE SAW MY RENDITION, huh? WHADDAYA THINK?

..SHE'D PROBABLY GO BACK INTO HIDING...

hmph.) BE THAT AS IT MAY, I OFTTIMES WONDER WHAT WOULD'VE HAPPENED IF I HAD BEEN IN DAVE STEVENS' PLACE, IF I HAD BEEN ABLE TO RESCUE MY BOYHOOD CRUSH FROM OBSCURITY INSTEAD OF HE, HIS.

Geez, THIS GUY WAS WAY TOO MUCH TIME ON HIS HANDS.

I WAS A BIT TOO YOUNG TO BE AWARE OF BETTIE PAGE DURING HER HEYDAY, BUT THE WOMAN I ADMIRER WAS ALSO A PRODUCT OF THE FIFTIES --

--THE LOVELY AND CULTURED MISS HILLARY BROOKE!!

GOOD AFTERNOON, MR. HEMBECK. GOOD AFTERNOON, MR. TEER.

HIYA, TOOTS.

HILLARY BROOKE PLAYED HILLARY BROOKE ON THE ABBOTT AND COSTELLO TV SHOW. HER CHARACTER LIVED IN THE SAME BOARDING HOUSE AS THE DUO, WHERE HER GRACE AND DIGNITY WERE CONSTANTLY PUT TO THE TEST BY THE BOYS' SHENANIGANS

Hm, NICE FRAME. GOT ANY NUDE PHOTOS?

WHA--?

WHY, OF ALL THE NERVE!?

OW!?

SLAP!

HEY!! WHY'DJA HIT ME??

BE-CAUSE

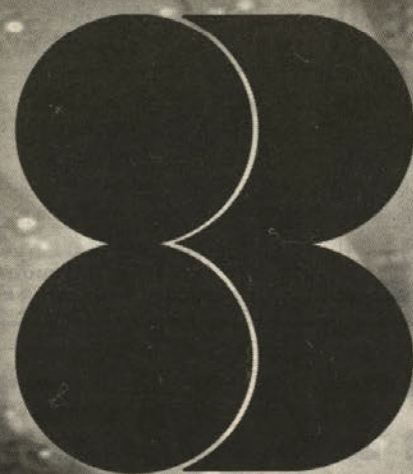
HE'S THE ONE WEARING THE MASK.

THIS IS JUST THE SORTA THING THAT WOULD HAPPEN TO POOR LOU COSTELLO EVERY TIME ABBOTT DID SOMETHING UNTOWARD...

I THINK SHE LOVES ME!..

OH BROTHER, TIME TO REV UP THIS JET PACK..

'BYE, FRED HEMBECK



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The veteran and the newcomer: Dwayne McDuffie and Serge Clermont join Acclaim Comics

BLACK HISTORY month

In honor of Black History Month, CBG will run articles about black creators in all of its February cover-dated issues.

"I think that it's an oversimplification of the idea that it's really easy not to pay attention to details of people's lives that aren't details of your life."

—Dwayne McDuffie

By Stephen Vratton

Acclaim Marketing Coordinator

Dwayne McDuffie began his comic-book career in the latter half of the 1980s. In the decade since then, he has been a freelance writer, editor, even a publisher. He created *Damage Control* and reconceived Deathlok for Marvel — and was a founder of Milestone Comics. He returns to his comic roots in March, when he becomes the regular writer for Acclaim Comics' *X-O Manowar*.

Serge Clermont is a newcomer to the comic-book industry. Like McDuffie, he entered the genre as a writer. Primarily a short-story writer for various New York publishing houses and Internet websites, Clermont is also in the process of writing a dark fantasy novel fictionalizing his own experiences with the occult world. He begins his comic-book career at Acclaim with *Shadowman*.

With McDuffie comes a decade of experience in many facets of the field. Clermont brings the perspective of a novice. The former witnessed first-hand a boom in the business, while the latter makes his debut during difficult times. Yet both men share a bond in the comics field: Both are black creators.

McDuffie's earliest recollections of black comics heroes were of his friends, more than himself. They said they found the portrayal of blacks as both ridiculous and frustrating. "Most of the black kids I knew so desperately wanted to have black super-heroes that any black super-hero that showed up, everybody read it whether they liked it or not," he said.

McDuffie said he was a bigger fan of Spider-Man, because he found Peter Parker more representative of who he was at the time. "I knew ner-

the same country. There was a dignity and a heroism in that stuff that I hadn't seen before. I really responded to it. It's probably what turned me from a casual comic-book reader to a rabid fan, because I went from there to more Don McGregor stuff to Steve Gerber — I really got hooked."

One of McDuffie's earliest writing assignments for Marvel was a one-shot issue of *Captain Marvel*, the black female version created by Roger Stern. This was soon followed by a revamping of Deathlok. McDuffie's version was black, which he feels was a closer interpretation to what the character was originally supposed to be.

"When I was a kid, my friends and I swore that Deathlok was always supposed to be black. The way he was drawn in early issues. The fact that he had a black wife, C'mon,

struck me that I could do something similar with *Deathlok* and play the human cyborg with the sense of double consciousness.

He added with a laugh, "We also had him shoot a whole bunch of people."

With X-O, McDuffie will write the adventures of a white super-hero. Some say white creators cannot write a black character and *vice versa*, but McDuffie said he doesn't fall into that camp. "I would be insane to buy that argument. First, there are different levels of skills of writers. There are black creators who can't write *anybody* convincingly and there are white creators who can't write *anybody* convincingly. The point is you're writing about a human. What am I going to say? I can't write women? I can't write white guys? I can only write black guys talking to one another? I think that it's an oversimplification of the idea that it's really easy not to pay attention to details of people's lives that aren't details of your life.

"I think, in all of my work, 'race' is the way that it plays out, but what I'm *really* interested in is humanism and humanistic principles. I want to delve into those things I think run across sex, race, national origin. Basically, what are the fundamental things that make a human being? What are the problems with being human — that may play out as race, or sex, that may play out as 'I'm too sad' or 'I'm too skinny' or 'I'm too different.'"

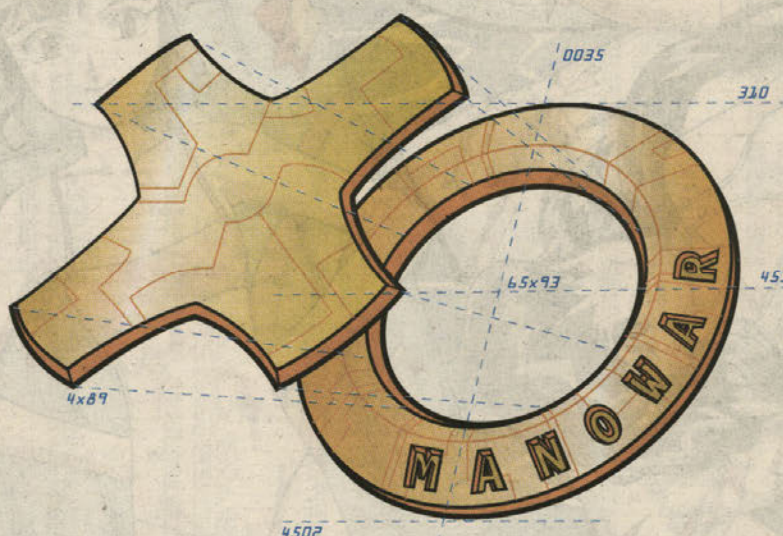
"Here's a guy in all this cool armor. What's he about? How is he like us? How are the superficial things about him that make us not like him — how are they like us?"

"Matt Wayne, whom I worked with at Milestone, summed it up best: 'Race is one of these "hot point" things that whenever you talk about it, no matter what the topic is, it opens up this big package of stuff people have, that they don't generally deal with.'"

Clermont's first exposure with black characters came with Storm of the X-Men and Luke Cage, whom he dubbed "The Shaft of the super-heroes," obviously feeling much the same as McDuffie's friends. He, too, placed The Black Panther on a higher level of respect, but slighted various other black heroes (such as Black Goliath and Black Vulcan) who were christened with the prerequisite "Black" labeling of the times. He still remembers when Black Lightning joined the JLA, the character boldly pronouncing, "I ain't joining you honkies!" on the cover.

Still, Clermont chalked it up to the climate of the times. "We'd like to think that we came a lot further

(Continues on Page 36)



dy kids who didn't have any friends that were secretly cool, but I didn't know anybody in particular who said, 'Sweet Christmas!' As much as I wanted to like stuff like *Luke Cage*, I really didn't.

"They were black characters filtered through something that was going on in the media at the time. What you had was people imitating the predominant black image in the culture at the time, which was really low-budget movies, blaxploitation movies. Comics are kind of weird. Blaxploitation movies are kind of weird. If you filter blaxploitation movies through comics, you are going to come up with something exceedingly strange. I don't have any highly negative feelings about it. It just wasn't what I was looking for. I was completely into Spider-Man."

That all changed one day, when McDuffie picked up a copy of a Marvel comic called *Jungle Action*, which starred The Black Panther. Although he sees the irony in the title now, it doesn't diminish his fond memories of it.

"I loved it. It was black people in every level of life, from the king of the country to the street sweepers of

he was Luther Manning from Detroit! Detroit was almost a code for 'black' back then. It did seem odd that he had a black wife and it didn't play through the stories in any way, although that may have just been a loss of nerve by Marvel after they got the character out there. I thought, 'Maybe he's supposed to be black.' I haven't looked back on the stuff, but when I was 12 I was sure that he was. I do remember that he had kinky blond hair, which was strange."

So when McDuffie had a chance to do Deathlok with Greg Wright — a time when Marvel didn't have any black heroes with their own series — he decided to make him black. Yet, there was a more thematically oriented reason for his decision.

"I became really intrigued with the metaphor of black people being split in two, the idea that a black person in American culture has this sense of double consciousness," he said. "You're always a man *and* a black man. You're always an American *and* an outsider. Some of that played through in the image of Wakanda as this jungle which was also a technological wonderland. It



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Lot One. Flash Number 105. Great cover with the Flash and the Master of Mirrors. There are some very light creases by the lower right corner and some wear on the extreme top and bottom edges. There is also some wear by the binding. Overall grade Very Good-Fine. The 1998 Comic Values Annual lists this book at \$5,000 in top grade. Minimum bid \$600.



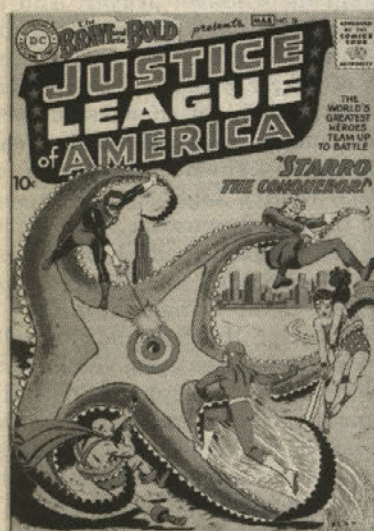
Lot Two. Captain America Number One Hundred. Very fresh appearance, great color, sharp corners, these are two miniscule wrinkles by the left edge that are not immediately apparent, the edges are sharp and show very little wear. Fine-Very Fine. This lists at \$325 in top grade. Minimum bid \$150.



Lot Three. Iron Man Number One. Sharp corners, bright color, possible restoration of a light crease by the lower right corner, very minor wear at the spine. Book value is \$400. Very fine condition. Minimum bid \$200.



Lot Four. Daredevil Number One. Excellent color, nice looking cover, some wear at the binding, some wear at the corners. Fine condition. Book value \$1,700. Minimum bid \$400.



Lot Five. Brave and the Bold Number 28 - Justice League of America. The first appearance of the Justice League of America, this is a very important book. This is a fun cover as it features Wonder Woman, The Flash, Green Lantern and Aquaman. Excellent color, no toning or fading. There are several very light creases on the cover that require the removal of the book to be detected. There is some wear to the right edge with the tiniest of paper wear. The binding is fully intact but slightly curved towards the front cover. Some possible restoration. Very Good-Fine condition. Book value \$5,000. Minimum bid \$600.



Lot Six. The Incredible Hulk Number One. This is my personal favorite of this group and I was really tempted to keep this but I reluctantly put it into the auction. The cover of this book is just so classic - to me, it is a piece of 1960s Pop Culture. The cover and appearance are beautiful but there are some flaws. The binding shows wear as do some of the edges of the book. The corners are fairly sharp. There is some light creasing on the cover, most notably by the lower right corner. This very important classic 1960s book catalogs for \$11,000. Fine condition. Minimum bid \$1,700.



Lot Seven. The Amazing Spider-Man Number One. Ultra-important book of one of the popular characters to ever be depicted in a comic. The cover features Spidey along with The Fantastic Four. The book has great eye appeal. The binding shows very little wear, there are some extremely minor tears at the very tip of the top cover, the right edge has some tearing as the extreme edge has worn off at the extreme right edge. Very Good condition with excellent visual appeal. The book on this is \$20,000. Minimum bid \$2,000.



Lot Eight. The Amazing Spider-Man Number Two. The second issue of this character's main series. This is great in-and-of-itself or if one cannot afford the number one copy. The condition on this is very solid with a good binding, sharp corners, very minor edge wear and a tiny wrinkle by the lower right corner. Very fine condition. The book on this is \$2,800. Minimum bid \$800.



Lot Nine. The Fantastic Four Number One. Our most valuable book in this small but extremely high quality collection, the book on this classic is \$18,000. The condition is a very solid Very Fine. The only flaw in the book is a small stain in light blue (Aug 7) in the white background about 1/3 of the way down the book. We believe this copy to have been slightly restored but it is not immediately apparent where this restoration might have taken place. This book represents a great opportunity for someone to own one of the most important Marvel books ever produced in outstanding condition for a (potentially very) reasonable price. Minimum bid \$2,000.

ACCLAIM

(From Page 34)

in 20 years, but I'm unsure. It seems that every time someone equates 'black' with a hero, we're going to see the hero in the inner city, helping the kids, keeping them off drugs, and preventing them from shooting one another."

He said he hopes that, with *Shadowman*, he can present a truer reflection of blacks in America. Although racism is an issue he will certainly address — most notably in *Shadowman* #20, when Zero goes up against a faction of the KKK — he also plans to explore the role of the African-American in such historical nexus points as Vietnam and delve into their role in corporate America, something that Clermont said has never been adequately portrayed with a black character.

What of Robbie Robertson, the black editor in chief of *The Daily Bugle*? "The Spider-Man writers have done their best with a character that wasn't expected to go anywhere, except for saying 'Here we have our Bill Cosby character!'"

[Spoiler warning: This paragraph gives away an event in an upcoming *Shadowman*.] It is evident that Clermont is not worried about controversy. In his first issue, he kills *Shadowman*'s lover, Persophone de Filo. He knows that there will be critics out there who will question his motivation,

SHADOWMAN

wondering if it was the interracial issue. "No, it wasn't an interracial issue," he emphatically replied. "It was a writing issue. It was a character development issue. And, quite frankly, who's to say that's she's not going to come back?"

"There is an inflammatory remark — although not intended to be — in the racism issue [of *Shadowman*] spoken by a young white boy in the South who has never been exposed to black people. This kid's never talked to a black person before, so he asks Zero if he is from the 'hood.' My mother says that all black people from the 'hood are criminals. The ones that aren't from the 'hood are harmless like Bill Cosby."

Editor Gregg Sanderson asked Clermont if that sort of thing actually happens. Clermont recalled a time when he was 13 and suffered the same sort of culture shock. His family had just moved from his predominantly black neighborhood in Brooklyn to a predominantly white one on Long Island. "I always thought they came in teacher size," he remembered thinking of his first encoun-

ter with white children. This scene wasn't a stretch at all.

"*The Cosby Show*, among the black community, was considered a white-washed face that we gave to white America as if to say that we are assimilated. The show seemed like a concentrated effort to say, 'Look, black people can be like upper-middle-class whites!' Given the two polarities of *Boyz in the Hood* and *The Cosby Show*, what does the black community have in between?"

Even within the black race as a whole, Clermont said he sees various facets of what people commonly think of as black or African-American life. "Most people find there are not many differences at all," he explained. "Yet, some will see the different layers of culture that occur, not only of economic class, but also the differences between West Indian black attitude and those who were born in America or in Africa but raised here. When I talked to Anglo-Saxons, Europeans, what have you, they had no idea that there were that many subdivisions."

Clermont said he plans to be subtle

about these references. "I don't intend to beat anyone over the head with a two-by-four. This comic book does not intend to be representative of the African-American community. That is not its genre. It will be a slice. The subtleties won't be so subtle that you cannot see them. They will be stated in the right context with the right amount of volume. I am not going to 'blackwash' it. There will be enough white people in there, or Asians, whatever the story demands, whatever is logical. We are going to see a slice of American culture."

Regardless, Clermont added that he is fully aware that, whatever he does with this comic book, it's going to get some critique from somewhere, because of his being a black writer doing a comic book with an African-American hero.

"While I am going to cover as much as possible in issues of *Shadowman*, I am limited by the medium, by the fact that everyone has different interpretations of the written word. I am going to try to do a universal message but I definitely don't want to be put on a soapbox, with people saying 'Serge Clermont says this about the black community.' The messages will be there for people to read, but they won't be on one wavelength, they won't be on one radio station. I love channel surfing on social issues."

Ten comics magics *Magic in Comics*

By T Campbell

Comics are magic. Somehow we manage to conjure sound from words on a balloon.

A sketch becomes a smile, and the smile becomes a happy man. The low-volt Superman said he was nonmagical, but no scientist has explained his flight. Meanwhile, comics throughout the centuries have explained much of the ways of thumaturgy. Through them we've learned magic comes in many shapes, shades, and variations.

Scrawk cab cigam. Read the words backward, the phrase forward. In *Action Comics* #1, Zatara the magician revealed he could command the elements simply by chanting backward. Why do the elements speak backward English? Who knows? Only works in comics. You need visual clues for the backward-illiterate, and movies can't pronounce "htgnerts." Zatara's daughter Zatanna tried backward poetry once or twice. I'd imagine backward poems are more difficult, but also more potent. Ohw swonk?

Spawnfire. "Wretched, septic-green magic from one of the hell dimensions!" sneers a vampire in *Spawn: Blood Feud* #4. "Probably some one-horse backwater qlipthoth where the demons still have goat's feet!" Not exactly. Spawn's power comes from Hell's eighth level, from penultimate evil. Unlike most magic, it's finite and non-rechargeable. The "power meter" in *Spawn* comics measures the charge to four places — and says it's more than halfway spent. The power it-

self doesn't encourage evil, really — but fear of losing it might.

Korean Shamanism. In the book *Folk Art and Magic*, Alan Carter Covell's photo-essays reveal this mysticism, still alive today. Korean women trance and commune with the Ten Thousand Spirits. When the spirits possess their bodies, they go into deep ecstasies. Covell's sequential photographs show the women's hyperadrenaline strength. And his words suggest the power and joy comes from a few moments of liberation. Maybe, maybe not. When magic is explained, it is no longer magic.

Misdirection and deception. In his 1934 beginning, Mandrake the Magician could change his size, teleport, and create a sandwich from air. But Christian fundamentalists protested. Soon Mandrake only hypnotized people into thinking he could change his size, teleport, and create a sandwich from air. Villains like the Silver Age Luthor pass their schemes off as magic by distracting the good guys, then acting when they aren't looking. In *Avengers* #1, Iron Man accepts magic as "just a science I don't understand." And, when science is unexplained, it is magic.

Voodoo. Covell writes nonfiction, but Serge Clermont comes pretty close. He has an impressive occult resumé. *Shad-*

owman #16 shows he knows voodoo is more than pins and needles. With heavy competition from Alan Moore's *Voodoo* (and no competition from Marvel's Brother Voodoo), Clermont has to show us his world — where magic is normal. To demystify this mysticism. To do the voodoo he actually do.

Talismans. Marvel has a warehouse full of mystic objects, including the Mandarin's rings, the Eye of Agamotto, and the six Infinity Gems. These objects are a magician's Macintosh computer. Almost nobody, not even Thanos, knows or cares how they work. All that matters is what they do — at least until something goes wrong. Don't ask sager magicians for tech support, either. Excepting Doctor Strange, most of them feel a young spellcaster should rise by his or her own bootstraps.

Invocation. Of course, those conservatives have no problem with leaning on godly powers. Hypocrites. From the Hoary Hosts of Hoggoth to the Incan god Quetzalcoatl, spirits reward mortals for worship. Captain Marvel gets his powers from Solomon, Hercules, Atlas, Zeus, Achilles, and Mercury. Sweet deal for us. I wonder what the gods get out of it, though. Do they really need fleas like us to validate their existence? Is Zeus really humble enough to be lumped in with his secretary, two of his sons, a Titan he jailed, and that heathen, Solomon?

Affirmations. Clermont isn't the only creator who believes in magic of a sort. In 1988, Scott Adams started writing, "I, Scott Adams, will become a syndicated cartoonist." He wrote this 15 times a day. He became a syndicated

cartoonist. Then he wrote that he would draw the most successful strip on the planet. Now he is. Yes, *Dilbert*'s success is apparently magic. What's more, Adams has "affirmed" his way through the stock market, the GMAT, and even a cancer scare. Now he's writing, "I, Scott Adams, will win a Pulitzer Prize." Maybe we writers can change the world.

Divine Light. Affirmation and invocation both cleave to the most popular magical practice: prayer. And in countless illuminated manuscripts and wall comics, artists associated the power of prayer with the transforming power of light. Light changes our perception, and perception is secular reality. Spiritual light does the same for spiritual reality. Light makes us see, divine Light makes us See. Where possible, the Church made halos, even skies, of gold leaf, the closest they could come to capturing light in art.

Incantation. In thousands of spells recorded through the ages, you have to get the words just right. And that's why comics have so many (excuse the expression) Books of Magic. *Tempest* even features a spell recorded on an illuminated manuscript. Maybe there'd be some interest in a modern, comics-form guide to the spirit world. Outside of Phil Foglio's *What's New?* column, I don't think any comic book has touched this idea. Who knows? Might win a few New Age readers to the magic that is comics.

Send your opinions on that, any magics I missed, and any suggestions for new lists to T Campbell, 108 69th St., Virginia Beach, VA 23451.

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9/5/36 FrG Woolrich, McCulley 8.00

2/3/40 G Woolrich 6.00

ASTOUNDING

Street & Smith

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5/40 VG+ Nowlan, Hubbard 25.00

8/40 GVG van Vogt, de Camp 15.00

11/40 VG van Vogt, de Camp 16.00

1/41 VG+ Heinlein, van Vogt 18.00

DOUBLE-ACTION

DETECTIVE

8/41 VG Heinlein, Sturgeon, Jack Williamson 20.00

10/55 F+ Erish cover, Freas cover 12.00

11/55 F+ Frank Herbert, Freas art 10.00

10/58 F+ Clifford Simak, Freas cover & art 8.00

THE AVENGER

7/42 VG+ 45.00

BILL BARNES

3/34 (#2) G+ 12.00

THE BOY'S BEST

WEEKLY

circa 1910 dime novel featuring Jack Standfast

Lot #35-58 Avg VG 24 issues 250.00

THE BOY'S HOME

WEEKLY

dime novel

25 FrG Horatio Alger, circa 1905 25.00

THE BOYS OF ENGLAND

British dime novel

Bound volume of 26 issues from 1870 VGF 200.00

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British dime novel

Two beautifully bound volumes containing issues #1-52 from 1888, from Edwin Brett and profusely illustrated in color VGF. The two volumes 500.00

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5/32 VG Craig Kennedy 15.00

COSMOPOLITAN

12/05 VG+ H.G. Wells Part I of In the Days of the Comet 120.00

CRUSOE JACK

British dime novel

Bound Special Edition, circa 1880, 452 pages VG 25.00

DETECTIVE FICTION

Popular Pubs.

1/51 VG John D. MacDonald 16.00

2/51 VG Woolrich 10.00

4/51 F+ Raul Whitfield, Woolrich 15.00

5/51 F+ John D. MacDonald 20.00

7/51 VG+ John D. MacDonald 12.00

DETECTIVE STORY

Street & Smith

11/12/18 GVG The Spider by Johnston McCulley cover & story 45.00

DETECTIVE TALES

1/51 VGF Woolrich 15.00

6/51 F- woman dragged on cover, aviation photo & bio 25.00

4/52 GVG Bradbury, MacDonald 12.00

8/52 GVG Day Keene 8.00

DICK MERRIWELL

The Merrivell Series, paperback format, circa 1910

Lot: #141, 191, 192 Avg VG+ 3 issues 30.00

DICK TURPIN LIBRARY

circa 1900, digest size, British

Lot: #5-7, 20, 21, 31 Avg F+ 50.00

DIME DETECTIVE

9/49 GVG MacDonald 12.00

DIME MYSTERY

11/44 Fr Bradbury 6.00

5/45 VG+ Day Keene, Talmage Powell 16.00

7/45 GVG Bradbury, Talmage Powell 12.00

6/48 GVG Talmage Powell 14.00

12/48 GVG 14.00

12/49 G Talmage Powell 12.00

DOC SAVAGE

12/33 G+ 135.00

2/34 G+ 125.00

9/34 G+ 110.00

12/34 FrG 75.00

12/35 VG 125.00

3/36 VG 65.00

4/36 VG 80.00

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1/37 VG 55.00

3/37 VG 70.00

4/37 VG+ 55.00

DOUBLE-ACTION

DETECTIVE

7/39 G 12.00

FAME AND FORTUNE

dime novel

171 G neat paper tape to edges, 1909 10.00

FAMOUS FANTASTIC MYSTERIES

Popular Pubs

2/46 F 12.00

2/48 VG- end of the world cover by Finlay, Forester, 1929-1931 30.00

4/49 VG+ Finlay art 10.00

12/49 VG+ Finlay art 10.00

10/51 VG+ Block, Finlay art 8.00

2/52 VG+ Finlay art 8.00

8/52 VG+ Saunders cover, Finlay art 8.00

FANTASTIC ADVENTURES

Ziff-Davis

3/43 G Bloch, Paul & St. John art 10.00

7/43 GVG Bloch, Finlay art 12.00

9/46 VG+ Finlay art 10.00

3/48 VG- Shaver, Finlay art 7.00

5/48 VG 7.00

6/48 VG like monster cover 14.00

8/48 GVG 14.00

1/49 VG 8.00

2/49 VG+ Finlay art 8.00

10/49 GVG 7.00

NEW TIP TOP WEEKLY

dime novel featuring Frank

Merrivell

1 (1912) G 40.00

NICK CARTER

DETECTIVE LIBRARY

1 FNF 1946 Dime Novel Club reprint of 1891 first issue 30.00

NICK CARTER STORIES

Street & Smith dime novel, 1912 series, all with nice, color litho covers

21 GVG contains a villain called The Spider 40.00

25 VG F 30.00

26 VG+ 28.00

47 VG+ 30.00

48 VG devil worshippers cover 45.00

103 VG+ 28.00

THE NUGGET LIBRARY

1947 "Happy Hours" facsimile reprint of issue #134 from 1892, featuring Tom Edison Jr.'s Electric Sea Spider FNF 30.00

OLD CAP COLLEGE LIBRARY

5 (5/12/1883) GVG detective stories 30.00

OLD SLEUTH'S OWN

124 (10/10/1898) GVG 25.00

OPERATOR #5

6/34 (#3) G+ 95.00

12/34 VG+ 125.00

1/35 VG 75.00

3/36 VG 85.00

6/36 F+ 110.00

8/46 VG+ 50.00

10/46 VG 60.00

1/47 F+ 70.00

6/47 VG+ 60.00

8/47 VG 65.00

10/47 VG 65.00

11/47 VG 65.00

SHORT STORIES

11/52 VG 10.00

12/52 VG+ Haycox, Gubler 8.00

SKY FIGHTERS

Summer 1946 GVG 14.00

Spring 1949 GVG 12.00

Spring 1950 VG 14.00

SHEENA

#1 Spring 1951 F- great paper 175.00

THE SPIDER

2/34 FrG book cover detached 135.00

5/34 VG 120.00

11/34 VG+ 200.00

12/34 VG 200.00

4/35 G 80.00

11/35 G+ 110.00

13/35 FrG front cover nearly detached, otherwise VGF 90.00

WINGS

Summer 1946 VG 12.00

Spring 1950 VG 12.00

NEW NICK CARTER WEEKLY

Lot of 209 issues from 1907 thru 1912 of the famous Street & Smith detective character dime novel. This is an interesting section of the run as without a doubt they have the best cover graphics I've seen for Nick Carter, and over the course of these six years you can witness the cover graphics slowly evolve from the quaint look of the 1800's to the more striking cover images and colors that would mark this century. This is 209 of the last 297 issues, numbered 523-819. Though not including all these numbers, condition is as follows:

#523-579 F to VF 15.00

#580-628 VG 12.00

629-649 F to VF 15.00

650-686 VG 12.00

687-700 F 12.00

701-724 VG 12.00

725-819 F to F 15.00

On the whole, these have remarkably good paper quality for 90 year old newspaper, and many of these are as good as you'll find.

209 issues, with no duplications for 2,250.00

BIG LITTLE BOOKS

ADVENTURES OF KRAZY KAT

1056 hardcover, Fair, no spine, 1st 20 illustrations 35.00

ALICE IN WONDERLAND

759 VGF 1933 52.00

4/34 VG+ spine split on one edge, 1933 20.00

8/49 G+ Leinster, Clarke 10.00

THE BUCCANEER

1470 VF 1938 photoplay 45.00

BUCK ROGERS

742 Buck Rogers in the 25th Century VG+ 1933, 1st Buck Rogers BLB 120.00

1409 Friend of Space VF 1940 100.00

BUGS BUNNY

13 The Secret of Storm Island VG+ Fast-Action Book 120.00

530 Tall Comic Book VGF scarce 100.00

CHARLIE MCCARTHY

1456 The Story of Charlie McCarthy, VG 1938 18.00

DICK TRACY

723 Dick Tracy F- 100.00

11/43 VG+ 80.00

1105 The Stolen Bonds, G+ 24.00

no # & Dick Tracy Jr. Fr



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"You are one of the 30,000 people who can fulfill Key's dream. With your combined passion, Key can become a true human being."

— from *Key the Metal Idol*

Key is Pinocchio, anime-style. She's an android in the form of a girl created by murdered scientist Murao Mima. Although she's open about being a robot, few of her friends and acquaintances believe her. Unfortunately, the ones who do believe her want to use her for their own evil purposes.

Over the course of a week, I watched the first four volumes of *Key the Metal Idol* (Viz Video, \$24.95 English-dubbed, \$29.95 subtitled), seven episodes in all. It took me a few episodes to warm up to the series. There are a lot of characters and a lot of their motives are confusing. A viewer really has to pay attention to the story, both what is and isn't clearly shown. But, eventually, I decided it was worth the effort.

When Mima, her "grandfather," is murdered, Key embarks on a quest he set for her: win the love of 30,000 people so that she can become a human girl. It seems incredible, even to her, but she never doubts the kindly scientist's last words, perhaps because becoming human is her best chance for survival. Mima had been replacing her body every year with an older-appearing model. Now that he's not around to do that, she is not only trapped in her present form, that of a barely teen-age girl, but she faces the risk of the body breaking down. That's one of many interesting concepts in this series.

Key, who hasn't learned how to act in a truly human manner, travels to the city and into the hands of a slimy talent recruiter. She's rescued by her childhood friend Sakura.

After witnessing a live concert by singer Miho Utsuse, Key decides her best chance of winning the love of 30,000 people is by becoming an "idol" herself. Initially skeptical, Sakura becomes Key's manager and determines to help her friend achieve her goal. Maybe then, Sakura thinks, Key will

stop pretending to be a robot. And, as if getting into show business weren't already hard enough, Key has to contend with an evil CEO, obsessed mercenaries, a fanatical cult leader, callous scientists, and the usual killer androids. At least Key is smart enough to stay out of the comics industry.

Key is not rated and parental guidance is suggested. I found the violence too graphic for my children, but I think older viewers will enjoy this series. The fifth volume should be available this month in better comics shops and video stores everywhere.

I did let my kids watch *Batman & Mr. Freeze: Sub-Zero* (Warner Bros., \$19.96), which is due out in March. We were pretty excited when I received a preview copy of this direct-to-video, feature-length cartoon. Then we watched it.

There's no kind way to put this: It stinks.

The story never focuses on any one character long enough for the viewer to care about any of them. Any attempt to portray Mr. Freeze as a tragic figure is undermined by the video's first use of his power.

Batman is reduced to little more than a supporting player. A romance between Barbara Gordon and Dick Grayson not only doesn't ring true, but even seems a little risqué for such clean-cut youngsters. Even the animation isn't up to the standards of the television episodes; the computer-generated effects are so garish they bring the story to a halt when they appear. It's even more disappointing than *Batman & Robin*; we knew that one would be a turkey from the previews.

Give this one a big pass. Why pay even 20 bucks when you can get better Batman cartoons free?

Switching gears, let me direct you and your hard-earned cash to "*Repent, Harlequin!*" *Said the Ticktockman* by Harlan Ellison with illustrations by Rick Berry (Underwood Books, \$17). This classic story gets better with every reading, and this edition is its most handsome presentation ever. It has been a boisterous battle-cry in the struggle against dehumanization for more than 30 years and it remains as loud and clear as it was in 1965. Buy the book; read the story; go nuts over Berry's paintings (take your time; they're an experience in themselves); and then consider what an absolutely wonderful gift this book would make for, well, anybody, including your public and school librarians.

Speaking of Ellison, here's some welcome news that turned

up on the Internet recently:

I'm delighted to announce that the new play *Stalking the Nightmare*, based on the short stories of Harlan Ellison, will open in New York City March 6 and play Fridays-Mondays through March 30. Stories included in the adaptation include "Paladin of the Lost Hour," "Shatterday," "Prince Myshkin and Hold the Relish," "Flop Sweat," "Tired Old Man," and others.

You can get updates on this production at:

<http://nydirector.com/Ellison/index.htm>

Ellison's name also came up in an e-mail sent to me by faithful *Tips* reader Jess Nevins. Nevins wrote:

Thinking about everything that's recently been written about Roz Kirby prompted some thoughts.

For all the pejoratives that have attached themselves to the words "fan" and "fanboy" over the years, the fans as a whole do one thing: They let the creators know how much they are valued by those they create for.

I never met Roz Kirby (my loss, I know), but, from what I've read from you, from Mark Evanier, from others, I know how much Jack and she were valued. And she knew this before she died.

From what I've read and seen at conventions, a lot of the older creators — the Gil Kanes and the Curt Swans — have been getting acclaim at conventions and the like in recent years. People tell them what their work meant to them. That, to me, is a very good thing.

I think about authors, for example, who died without that knowledge. Fred Exeley, who wrote the sublime *A Fan's Notes*, died a few years ago.

How many of his fans wrote to him before he died and let him know how he'd touched them?

For me, all three of his books were very affecting and influential on me during my formative years. But I was always too shy to write and tell him that. I wish I'd summoned up the nerve to do it anyhow. It surely would have been good for him to hear it. How many other authors die without hearing that?

For what it's worth, I wrote a note in that vein to Harlan Ellison some years back and got a very nice note in response. But did any readers write similar letters to, say, Avram Davidson or Angela Carter?

I realize getting the old-time comics creators to conventions is largely the work of a dedicated few fans and professionals, but who takes a similar effort for older authors?

If aging musicians weren't out there performing, would the younger musicians make an effort to have the fans tell them how much they were appreciated?

If aging sports stars didn't show up

at card shows and the like, how much fan mail would they get?

We comic-book fans have our flaws — perhaps more than the fans of other genres, although that's debatable — but it seems to me that we do let the creators of bygone days know that they were and are valued. How many fans of other media and genres do that?

I wouldn't want to take anything away from comics fans — you know I love us all — but many old radio and television performers are as warmly received by their fans at everything from auto shows to nostalgia conventions. But that doesn't change the fact that, yes, this is a very good thing.

Bob Bretall, one of my fans from the days of "It, the Living Colossus" on — talk about your gluttons for punishment — sent me a nice gift.

He took the Black Lightning card from the Legends '95 (Skybox) set, "power chrome," and featuring a very cool drawing by Eddy Newell, and attached some magnetic stuff to its back. Presto! Instant refrigerator magnet.

Hey, kids, you can try this at home. Take it from me; this card looks terrific on our Amana. Thanks, Bob.

Several *Tips* readers, having enjoyed my three-column look at "The Stone Tablet Saga" from *Amazing Spider-Man* #68-77, inquired if the issues were ever reprinted in *Marvel Tales*.

I put the question to the members of a Marvel universe news-group and got back a quick, if incomplete, answer from Lance Visser.

Amazing Spider-Man #68-70 and #73-77 were reprinted in *Marvel Tales* #51-58. Visser guesses the missing issues were reprinted in one or more of the *Spider-Man* annuals or giant-sized issues of that time. Knowing how much fans like to help fans, I'm now asking you to track down those missing issues or, failing that, confirm that they weren't reprinted.

In the meantime, allow me to suggest that Marvel might do well to publish a trade paperback collecting "The Stone Tablet Saga." I know where it could get an introduction cheap.

See you next week.

Tony Isabella, "America's most beloved comic-book writer and columnist," is making his first New York City convention appearance in more than 20 years at the Big Apple Comic Con March 6 and 7. Keep watching this space for details.

You can send your comments on this column to: *Tony's Tips*, P.O. Box 1502, Medina, OH 44258.

Mass o' Media Extra

In an unusual creative move for *Dick* (Law and Order) Wolf, *Variety* reported that Wolf will produce *The Invisible Man*, a one-hour television pilot for Universal TV for Fox's fall schedule. Kyle MacLachlan will play the title role, his first series work since *Twin Peaks*. Reportedly, the pilot will be based on the original H.G. Wells novel, but updated for the '90s and set in a New York that exists in the same world as Fox's *Millennium* and *X-Files*. While neither Wolf nor Fox would comment directly, there is strong speculation that the pilot will be picked up as a regular series beginning in late fall or as a mid-season replacement.

Fox Family Films recently announced that it had picked up rights to *Berkeley Breathed's* offbeat Christmas story *Red Ranger Came Calling*. According to *The Hollywood Reporter*, *Breathed*, who's best known for his *Bloom County* and *Outland* strips, will serve as executive producer for the film, which will reportedly combine live-action and animated sequences. For those who haven't picked up the book: The story focuses on a 10-year-old kid, Red, whose cynicism about Christmas is challenged when he meets a hermit named Saunder Clost, who may just be the jolly old elf himself.

— Matt Brady

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390 (news), 392, 407-409, 413-414, 416, 418			1			1			1			42			Lt. Blueberry #2 (Ballad of Coffin)		
Ann. 24-26			1			1			1			43			Lt. Blueberry #3 (Angel Face) GN		
Anarky			1			1			1			44			Lt. Blueberry #4 (Ghost Tribe) GN		
1			1			1			1			45			Lt. Blueberry (Iron Horse) GN		
Arcanum			1			1			1			46			Moebius #3 (Airtight Garage) GN		
1			1			1			1			47			Moebius #4 (The Long Tomorrow) GN		
1 variant			1			1			1			48			Moebius #5 (The Garden of Adena) GN		
3 (alt)			1			1			1			49			Moebius #6 (Pharagorissa & Others)		
2-6			1			1			1			50			Little Monkeys tpb		
4 (alt-c)			1			1			1			51			Your Pals tpb		
Ascension			1			1			1			52			Spawn		
1			1			1			1			53			Spider-Man Family		
2			1			1			1			54			Deadly Foes of Spider-Man tpb		
Fire Within 1			1			1			1			55			Spider-Man & Uncanny X-Men (tpb)		
22 Brides 1			1			1			1			56			Spider-Man Adventures tpb		
Astro City Vol I			1			1			1			57			Spider-Man Cosmic Adventures tpb		
2			1			1			1			58			Spider-Man Masterworks tpb		
Astro City Vol II			1			1			1			59			Spider-Man Wedding tpb		
2, 9-10			1			1			1			60			Spider-Man - Death of Jean DeWolfe		
Avengelyne			1			1			1			61			Bishop: The Coming Of... tpb		
1 (dx)			1			1			1			62			Fantastic Four vs X-Men tpb		
0, 3-5, 6			1			1			1			63			Gambit tpb		
1 (World Premier-signed)			1			1			1			64			New Mutants tpb (bookshelf)		
Power 1-2			1			1			1			65			Rogue tpb		
Avengers			1			1			1			66			Ultimate Amazing X-Men tpb		
1 (regular)			1			1			1			67			Ultimate Astonishing X-Men (tpb)		
1 (alternate)			1			1			1			68			Ultimate Factor-X (tpb)		
2			1			1			1			69			Ultimate Gambit & the X-Ternals (tpb)		
3			1			1			1			70			Ultimate Generation Next (tpb)		
4			1			1			1			71			Ultimate Weapon X (tpb)		
5-11			1			1			1			72			Ultimate X-Calibre (tpb)		
Azrael/Ash			1			1			1			73			Ultimate X-Man tpb		
1			1			1			1			74			Wolverine (tpb)		
2			1			1			1			75			Wolverine Weapon X (tpb)		
3			1			1			1			76			X-Men Masterwork #1 tpb		
4			1			1			1			77			X-Men: Asgardian Wars (tpb)		
5			1			1			1			78			X-Men: Dark Phoenix (tpb)		
6			1			1			1			79			X-Men: Fatal Attractions (tpb)		
7			1			1			1			80			X-Men: From the Ashes (tpb)		
8			1			1			1			81			X-Men: X-Cutioners Song (tpb)		
9			1			1			1			82			X-Men: X-Tinction Agenda (tpb)		
10			1			1			1			83					
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ACTION		345 VF	7.00	319 FN	11.00	5 VF	875.00	ANN. 2 VF/NM	220.00	38 VF	16.00	188 VF	17.00	139 FR	3.00	15 VG+	150.00	9 VG	32.00	360 VF	25.00	348 FN	15.00	47 FN	17.00	178 VF (80 pg)	48.00
67 FN+	180.00	347 VF (80 page)	22.00	321 FN/FN	16.00	7 VG	125.00	ANN. 4 VF+	52.00	40 VF	13.00	190 FNMF	17.00	141 G+	6.00	69 VG+	45.00	1 VG	35.00	361 VF	28.00	367 G	24.00	48 FN	18.00	179 FNMF	26.00
114 G/VG	55.00	348 VF	6.00	322 FN	20.00	8 VF	475.00	ANN. 5 FN/VF	35.00	41 VF	12.00	191 VF	23.00	142 VG	8.00	73 VG+	45.00	1 VG	35.00	362 VF	28.00	368 FN	24.00	49 FN	65.00	180 VF	22.00
153 FN	120.00	349 VF	7.00	323 FN/FN	14.00	9 VG+	150.00	ANN. 6 FN/VF	35.00	42 VF	11.00	192 VF	23.00	143 VG	8.00	86 G	49.00	1 VG	35.00	363 VF	28.00	369 FN	24.00	50 FN	65.00	181 VF	22.00
178 G	29.00	350 VF	7.00	324 FN	20.00	10 VG	125.00	ANN. 7 FN/VF	35.00	43 FN+	7.00	193 VF	23.00	144 VG	8.00	106 VG+	40.00	1 VG	35.00	364 VF	28.00	370 FN	24.00	51 FN	13.00	182 VF	19.00
207 G/VG	37.00	351 VF	4.00	325 VF	18.00	11 FN+	130.00	ANN. 8 FN/VF	35.00	44 FN+	7.00	194 VF	23.00	145 VG	8.00	137 VG	31.00	1 VG	35.00	365 VF	28.00	371 VF	24.00	52 FN/VF	40.00	183 VF	19.00
210 G	25.00	352 FN+	4.00	326 VF	14.00	12 FN	110.00	ANN. 9 FN/VF	35.00	45 FN+	7.00	195 VF	23.00	146 VG	8.00	147 VG/FN	11.00	1 VG	35.00	366 VF	28.00	372 VF	24.00	53 FN+	25.00	184 VF	22.00
219 G	21.00	353 FNMF	5.00	327 FN/FN	14.00	13 FN	110.00	ANN. 10 FN/VF	35.00	46 FN	10.00	196 VF	23.00	148 VG	8.00	158 FN	9.00	1 VG	35.00	367 FN	28.00	373 VF	24.00	54 FN	15.00	185 FN/VF	13.00
223 G	19.00	354 VF	5.00	328 FN	8.00	14 VG	235.00	ANN. 11 FN/VF	35.00	47 VF	12.00	197 VF	23.00	149 FN+	7.00	169 FN	9.00	1 VG	35.00	368 FN	28.00	374 VF	24.00	55 FN+	24.00	186 FN	9.00
225 G	19.00	355 FN+	4.00	329 FN	8.00	15 VG	89.00	ANN. 12 FN/VF	35.00	48 VF	12.00	198 VF	23.00	150 VG	7.00	170 FN	9.00	1 VG	35.00	369 FN	28.00	375 VF	24.00	56 FN	15.00	187 VF (Giant)	36.00
226 FR	11.00	356 FN+	4.00	330 FN+	9.00	16 VG	59.00	ANN. 13 FN/VF	35.00	49 VF	12.00	199 FN/VF	13.00	151 VG	7.00	171 FN	9.00	1 VG	35.00	370 FN	28.00	376 VF	24.00	57 FN	15.00	188 FN	9.00
228 FN	15.00	357 FN+	4.00	331 FN	9.00	17 VG+	65.00	ANN. 14 FN/VF	35.00	50 VF	12.00	200 VF	9.00	152 VG	7.00	172 FN	9.00	1 VG	35.00	371 VF	28.00	377 VF	24.00	58 FN/VF	22.00	189 FN/VF	13.00
231 G	25.00	358 FN	7.00	332 FN	9.00	18 FN	140.00	ANN. 15 FN/VF	35.00	51 VF	12.00	201 VF	9.00	153 VG	7.00	173 FN	9.00	1 VG	35.00	372 VF	28.00	378 VF	24.00	59 FN	22.00	190 FN	19.00
232 G	25.00	359 FN	7.00	333 FN	9.00	19 FN	140.00	ANN. 16 FN/VF	35.00	52 VF	12.00	202 VF	9.00	154 VG	7.00	174 FN	9.00	1 VG	35.00	373 VF	28.00	379 VF	24.00	60 FN	22.00	191 FN	19.00
233 G	25.00	360 VF (80 page)	25.00	334 VF	12.00	20 FN	140.00	ANN. 17 FN/VF	35.00	53 FN/VF	14.00	203 VF	9.00	155 VG	7.00	175 FN	9.00	1 VG	35.00	374 VF	28.00	380 FN	24.00	61 FN	21.00	192 VF	19.00
234 G	25.00	361 FN/VF	4.00	335 VF	14.00	21 FN	140.00	ANN. 18 FN/VF	35.00	54 FN+	7.00	204 VF	9.00	156 VG	7.00	176 FN	9.00	1 VG	35.00	375 VF	28.00	381 FN	24.00	62 FN	21.00	193 VF	19.00
235 G	25.00	362 VF	4.00	336 VF	14.00	22 FN	140.00	ANN. 19 FN/VF	35.00	55 FN+	7.00	205 VF	9.00	157 VG	7.00	177 FN	9.00	1 VG	35.00	376 VF	28.00	382 FN	24.00	63 FN	21.00	194 VF	19.00
236 G	25.00	363 VF	4.00	337 VF	14.00	23 FN	140.00	ANN. 20 FN/VF	35.00	56 FN+	7.00	206 VF	9.00	158 VG	7.00	178 FN	9.00	1 VG	35.00	377 VF	28.00	383 FN	24.00	64 FN	21.00	195 VF	19.00
237 G	25.00	364 VF	4.00	338 VF	14.00	24 FN	140.00	ANN. 21 FN/VF	35.00	57 FN+	7.00	207 VF	9.00	159 VG	7.00	179 FN	9.00	1 VG	35.00	378 VF	28.00	384 FN	24.00	65 FN	21.00	196 VF	19.00
238 G	25.00	365 FN/VF	4.00	339 VF	14.00	25 FN	140.00	ANN. 22 FN/VF	35.00	58 FN+	7.00	208 VF	9.00	160 VG	7.00	180 FN	9.00	1 VG	35.00	379 VF	28.00	385 FN	24.00	66 FN	21.00	197 VF	19.00
239 G	25.00	366 FN/VF	4.00	340 VF	14.00	26 FN	140.00	ANN. 23 FN/VF	35.00	59 FN+	7.00	209 VF	9.00	161 FN	9.00	181 FN	9.00	1 VG	35.00	380 FN	28.00	386 FN	24.00	67 FN	21.00	198 VF	19.00
240 G	25.00	367 FN/VF	4.00	341 VF	14.00	27 FN	140.00	ANN. 24 FN/VF	35.00	60 FN+	7.00	210 FN/VF	9.00	162 FN	9.00	182 FN	9.00	1 VG	35.00	381 FN	28.00	387 FN	24.00	68 FN	21.00	199 VF	19.00
241 G	25.00	368 FN/VF	4.00	342 VF	14.00	28 FN	140.00	ANN. 25 FN/VF	35.00	61 FN+	7.00	211 FN/VF	9.00	163 FN	9.00	183 FN	9.00	1 VG	35.00	382 FN	28.00	388 FN	24.00	69 FN	21.00	200 VF	19.00
242 G	25.00	369 FN/VF	4.00	343 FN+	14.00	29 FN	140.00	ANN. 26 FN/VF	35.00	62 FN+	7.00	212 FN/VF	9.00	164 FN	9.00	184 FN	9.00	1 VG	35.00	383 FN	28.00	389 FN	24.00	70 FN	21.00	201 VF	19.00
243 G	25.00	370 FN	5.00	344 FN	14.00	30 FN	140.00	ANN. 27 FN/VF	35.00	63 FN+	7.00	213 FN/VF	9.00	165 FN	9.00	185 FN	9.00	1 VG	35.00	384 FN	28.00	390 FN	24.00	71 FN	21.00	202 VF	19.00
244 G	25.00	371 FN	5.00	345 VF	14.00	31 FN	140.00	ANN. 28 FN/VF	35.00	64 FN+	7.00	214 FN/VF	9.00	166 FN	9.00	186 FN	9.00	1 VG	35.00	385 FN	28.00	391 FN	24.00	72 FN	21.00	203 VF	19.00
245 G	25.00	372 FN	5.00	346 FN+	14.00	32 FN	140.00	ANN. 29 FN/VF	35.00	65 FN+	7.00	215 FN/VF	9.00	167 FN	9.00	187 FN	9.00	1 VG	35.00	386 FN	28.00	392 FN	24.00	73 FN	21.00	204 VF	19.00
246 G	25.00	373 FN (Giant)	20.00	347 FN	14.00	33 FN	140.00	ANN. 30 FN/VF	35.00	66 FN+	7.00	216 FN/VF	9.00	168 FN	9.00	188 FN	9.00	1 VG	35.00	387 FN	28.00	393 FN	24.00	74 FN	21.00	205 VF	19.00
247 G	25.00	374 VF	6.00	348 FN	14.00	34 FN	140.00	ANN. 31 FN/VF	35.00	67 FN+	7.00	217 FN/VF	9.00	169 FN	9.00	189 FN	9.00	1 VG	35.00	388 FN	28.00	394 FN	24.00	75 FN	21.00	206 VF	19.00
248 G	25.00	375 VF	6.00	349 FN	14.00	35 FN	140.00	ANN. 32 FN/VF	35.00	68 FN+	7.00	218 FN/VF	9.00	170 FN	9.00	190 FN	9.00	1 VG	35.00	389 FN	28.00	395 FN	24.00	76 FN	21.00	207 FN	19.00
249 G	25.00	376 VF	6.00	350 FN	14.00	36 FN	140.00	ANN. 33 FN/VF	35.00	69 FN+	7.00	219 FN/VF	9.00	171 FN	9.00	191 FN	9.00	1 VG	35.00	390 FN	28.00	396 FN	24.00	77 FN	21.00	208 FN	19.00
250 G	25.00	377 VF	6.00	351 FN	14.00	37 FN	140.00	ANN. 34 FN/VF	35.00	70 FN+	7.00	220 FN/VF	9.00	172 FN	9.00	192 FN	9.00	1 VG	35.00	391 FN	28.00	397 FN	24.00	78 FN	21.00	209 FN	19.00
251 G	25.00	378 FN/VF	4.00	352 FN	14.00	38 FN	140.00	ANN. 35 FN/VF	35.00	71 FN+	7.00	221 FN/VF	9.00	173 FN	9.00	193 FN	9.00	1 VG	35.00	392 FN	28.00	398 FN	24.00	79 FN	21.00	210 FN	19.00
252 G	25.00	379 FN/VF	4.00	353 FN	14.00	39 FN	140.00	ANN. 36 FN/VF	35.00	72 FN+	7.00	222 FN/VF	9.00	174 FN	9.00	194 FN	9.00	1 VG	35.00	393 FN	28.00	399 FN	24.00	80 FN	21.00	211 FN	19.00
253 G	25.00	380 FN	2.00	354 FN	14.00	40 FN	140.00	ANN. 37 FN/VF	35.00	73 FN+	7.00	223 FN/VF	9.00	175 FN	9.00	195 FN	9.00	1 VG	35.00	394 FN	28.00	400 FN					

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Page 2

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CHRLT. KONGA																																	FH MOVIE COMICS			CHRLT. OUTER SPACE			UPF SEVEN SEAS COMICS			DC STAR SPANGLED COMICS			DC SUPERMAN			CHRLT. TALES OF THE MYSTER TR			EC WEIRD SCIENCE																										
8	WM	NM++	98	3.0	\$175	4	FN	65	5.0	\$375	23	WM	NM/M	99	2.0	\$230	6	VG/FN	55	5.0	\$800	37	MH	NM	91	2.0	\$1650	18	G	25	6.5	\$140	1	FN-	60	4.0	\$125	7	GA	NM/M	99	3.0	\$1150																																		
10	WM	VF+	86	3.5	\$110	FFN MOVIE LOVE			24	WM	NM/M	99	2.0	\$230	STSM SHADOW COMICS			64	VF	82	4.5	\$300	19	VG	45	4.5	\$350	4	FN/VF	73	3.5	\$170	4	FN/VF	73	3.5	\$170	8	FN+	70	5.5	\$125																																			
DC LEADING COMICS																																	6	VF++	88	5.0	\$175	25	WM	NM+	96	3.3	\$190	10	VF+	86	4.0	\$500	82	NM	94	4.0	\$650	20	VG/FN	55	4.0	\$325	DC TALES OF THE UNEXPECTED			40	FN-	60	4.5	\$300	10	FN/VF	73	4.5	\$125						
6	MH	NM+	96	3.0	\$2300	13	VF	82	4.5	\$100	MLJ PEP COMICS			FH SHEENA QUEEN OF THE JUNG			90	FN+	70	4.5	\$200	100	FN-	60	4.5	\$125	22	VG	45	4.5	\$300	MVL TALES TO ASTONISH			18	FN/VF	73	3.3	\$140	13	FN/VF	73	4.5	\$125																																	
23	FN+	70	4.5	\$120	DC MUTT & JEFF			2	VG+	50	5.0	\$400	MLJ SHIELD WIZARD COMICS			8	VF/NM	90	4.5	\$260	112	FN-	60	4.5	\$100	26	FN+	70	4.5	\$400	18	FN/VF	73	3.3	\$140	20	FN-	60	6.0	\$120	22	FN	65	\$120																																	
33	FN-	60	5.0	\$105	3	VG	45	5.0	\$180	FOX PHANTOM LADY			15	VG+	50	4.5	\$450	3	FN-	60	4.5	\$300	114	VG/FN	55	5.0	\$125	27	G	25	6.5	\$110	19	VF++	88	4.0	\$350	EC WEIRD SCIENCE-FANTASY			29	VG/FN	55	4.5	\$150																																
CENTR. LIBERTY SCOUTS																																	3	VG+	50	5.0	\$200	DC PHANTOM STRANGER			2	VG	45	6.5	\$350	DC SHOWCASE			1	VG/FN	55	5.0	\$750	120	VF-	78	5.0	\$145	31	VG/FN	55	5.0	\$250	27	G/VG	35	5.0	\$300	DC WESTERN COMICS			26	MH	NM/M	99	2.0	\$450
2	G/VG	35	4.5	\$300	5	G/VG	35	4.0	\$115	4	VG/FN	55	4.5	\$275	1	FN	65	5.0	\$1050	2	VG/FN	55	2.0	\$250	131	(#1) FN-	65	4.5	\$250	44	FN+	70	4.5	\$275	35	FN+	70	4.0	\$400	26	MH	NM/M	99	1.0	\$450																																
DELL. LOONEY TUNES & MERIE																																	11	FN	65	4.0	\$100	EC PICTURE STORIES AMERICA H			3	FN/VF	73	4.5	\$750	132	(#2) VG/FN	55	4.5	\$150	44	VG+	50	4.5	\$165	51	VG/FN	55	4.0	\$150	1	VF+	86	4.5	\$165	29	MH	NM/M	99	1.0	\$450						
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EC MAD																																	19	VFN	82	4.5	\$125	DC PICTURE STORIES BIBLE NEW			4	VG	45	4.5	\$2900	134	NM++	98	2.0	\$130	53	FN/VF	73	4.5	\$1200	54	VG	45	5.0	\$100	13	FC	NM-	92	4.5	\$100	31	MH	NM/M	99	1.0	\$450					
2	VF	82	4.5	\$650	7	VG+	50	6.0	\$300	DC PICTURE STORIES LIFE CHRIS			4	NM	94	4.5	\$40000	4	NM	94	4.5	\$40000	134	NM++	98	2.0	\$130	54	VG	45	5.0	\$100	13	FC	NM-	92	4.5	\$100	32	MH	NM/M	99	2.0	\$450																																	
8	FN	65	4.5	\$185	18	FN	65	5.0	\$100	EC PICTURE STORIES WORLD'S HIS			5	FN-	60	4.0	\$385	135	VF+	86	4.5	\$250	135	VF+	86	4.5	\$250	57	VF	82	4.0	\$400	19	FC	NM-	92	4.5	\$100	33	MH	NM/M	99	1.0	\$450																																	
9	FN	65	4.0	\$175	39	VF+	86	5.0	\$100	2 GA NM/M			99	3.0	\$275	6	VF-VF	82	4.0	\$2700	135	VF+	86	4.5	\$250	58	VG	45	5.5	\$100	19	FC	NM-	92	4.5	\$100	32	MH	NM/M	99	2.0	\$450																																			
10	FN	65	4.0	\$185	40	VF+	86	5.0	\$100	DC MY GREATEST ADVENTURE			18	FN	65	5.0	\$100	8	FN-	60	5.5	\$1500	136	FN+	70	4.5	\$450	58	VG	45	5.5	\$100	19	FC	NM-	92	4.5	\$100	33	MH	NM/M	99	2.0	\$450																																	
11	VG/FN	55	5.0	\$125	39	VF+	86	5.0	\$100	18	FN	65	5.0	\$100	44	VF-	78	5.0	\$475	8	OH	FN/VF	73	3.5	\$5000	4	VF	82	4.5	\$125	73	NM/M	99	3.3	\$925	22	FC	NM-	92	4.5	\$100	32	MH	NM/M	99	2.0	\$450																														
12	WM	FN+	70	4.0	\$185	40	VF+	86	5.0	\$100	39	VG	45	5.0	\$140	46	FN+	70	5.0	\$175	9	G	25	4.5	\$550	5	NF	82	4.5	\$145	73	NM/M	99	3.3	\$925	22	FC	NM-	92	4.5	\$100	33	MH	NM/M	99	2.0	\$450																														
17	NM++	98	2.0	\$450	40	VF+	86	5.0	\$100	39	VG	45	5.0	\$140	47	VG/FN	55	5.0	\$175	9	CFN-	60	4.0	\$1500	7	NF	82	4.5	\$145	76	VG	50	5.5	\$425	22	FC	NM-	92	4.5	\$100	33	MH	NM/M	99	2.0	\$450																															
18	NM++	98	2.0	\$450	40	VF+	86	5.0	\$100	43	VG/FN	55	5.0	\$175	48	VG/FN	55	5.5	\$135	10	G	25	4.5	\$225	10	G	25	4.5	\$225	76	VG	50	5.5	\$425	22	FC	NM-	92	4.5	\$100	33	MH	NM/M	99	2.0	\$450																															
22	GA	NM++	98	2.5	\$1000	40	VF+	86	5.0	\$100	44	VF-	78	5.0	\$475	50	FN+	70	5.0	\$175	10	FN+	70	3.3	\$650	1	G/VG	35	7.0	\$400	84	VG/FN	55	5.0	\$100	2	FN+	70	\$275	22	FC	NM-	92	4.5	\$100	33	MH	NM/M	99	2.0	\$450																										
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32	VF-	78	5.0	\$110	40	VF+	86	5.0	\$100	48	VG/FN	55	5.5	\$135	53	VG/FN	55	5.0	\$145	12	FN	65	5.5	\$375	9	G/VG	35	5.5	\$225	86	FN-	60	3.5	\$175	2	L G/VG	35	4.0	\$600																																						
33	VF-	78	5.0	\$110	40	VF+	86	5.0	\$100	50	FN+	70	5.0	\$175	54	VF+	86	3.5	\$275	13	VG/FN	55	4.5	\$300	16	FN	65	4.5	\$155	94	VG/FN	55	4.5	\$125	2	L G/VG	35	4.0	\$600																																						
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TIM. MARVEL COMICS																																	37	VF+	86	3.3	\$160	54	VF+	86	3.5	\$275	58	VF+	86	3.5	\$275	22	FN+	70	4.5	\$1600	101	FN+	70	4.5	\$145	100	VG	45	5.0	\$300	16	FN	65	4.5	\$155	94	VG/FN	55	4.5	\$125	2	L G/VG	35	4.0	\$600
1 LA VF																																	38	VF+	86	3.3	\$160	55	VF+	86	3.5	\$275	59	FN	65	5.0	\$195	22	FN+	70	4.5	\$1600	101	FN+	70	4.5	\$145	100	VG	45	5.0	\$300	16	FN	65	4.5	\$155	94	VG/FN	55	4.5	\$125	2	L G/VG	35	4.0	\$600
TIM. MARVEL MYSTERY COMICS																																	39	VF+	86	3.3	\$160	56	VF+	86	3.5	\$275	60	FN+	70	5.0	\$195	22	FN+	70	4.5	\$1600	101	FN+	70	4.5	\$145	100	VG	45	5.0	\$300	16	FN	65	4.5	\$155	94	VG/FN	55	4.5	\$125	2	L G/VG	35	4.0	\$600
8 VG																																	40	VF+	86	3.3	\$160	57	VF+	86	3.5	\$275	61	FN+	70	5.0	\$195	22	FN+	70	4.5	\$1600	101	FN+	70	4.5	\$145	100	VG	45	5.0	\$300	16	FN	65	4.5	\$155	94	VG/FN	55	4.5	\$125	2	L G/VG	35	4.0	\$600
13 VG																																	41	VF+	86	3.3	\$160	58	VF+	86	3.5	\$275	62	FN+	70	5.0	\$195	22	FN+	70	4.5	\$1600	101	FN+	70	4.5	\$145	100	VG	45	5.0	\$300	16	FN	65	4.5	\$155	94	VG/FN	55	4.5	\$125	2	L G/VG	35	4.0	\$600
30 FN+																																	42	VF+	86	3.3	\$160	59	FN	65	5.0	\$195	63	FN	65	5.0	\$120	22	FN+	70	4.5	\$1600	101	FN+	70	4.5	\$145	100	VG	45	5.0	\$300	16	FN	65	4.5	\$155	94	VG/FN	55	4.5	\$125	2	L G/VG	35	4.0	\$600
48 FN-																																	43	VF+	86	3.3	\$160	60	FN+	70	5.0	\$195	64	FN	65	5.0	\$120	22	FN+	70	4.5	\$1600	101	FN+	70	4.5	\$145	100	VG	45	5.0	\$300	16	FN	65	4.5	\$155	94	VG/FN	55	4.5	\$125	2	L G/VG	35	4.0	\$600
61 VG+																																	44	VF+	86	3.3	\$160	61	FN+	70	5.0	\$195	65	FN	65	5.0	\$120	22	FN+	70	4.5	\$1600	101	FN+	70	4.5	\$145	100	VG	45	5.0	\$300	16	FN	65	4.5	\$155	94	VG/FN	55	4.5	\$125	2	L G/VG	35	4.0	\$600
94 VG/FN																																	45	VF+	86	3.3	\$160	62	FN	65	5.0	\$120	66	FN	65	5.0	\$120	22	FN+	70	4.5	\$1600	101	FN+	70	4.5	\$145	100	VG	45	5.0	\$300	16	FN	65	4.5	\$155	94	VG/FN	55	4.5	\$125	2	L G/VG	35	4.0	\$600
TIM. MARVEL MYSTERY COMICS A																																	46	VF+	86	3.3	\$160	63	FN	65	5.0	\$120	67	FN	65	5.0	\$120	22	FN+	70	4.5	\$1600	101	FN+	70	4.5	\$145	100	VG	45	5.0	\$300	16	FN</													

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[Editor's Note: Items for this feature, which lists appearances in comics stores and lecture halls — not conventions — of writers, artists, and editors should be submitted as far in advance as possible. We need your information at least two weeks in advance of the signing to have a sporting chance of getting it in.]

The notices must be written — we cannot take these by telephone — and kept brief, preferably in the format used here. Send to *Now Appearing*, c/o *Comics Buyer's Guide*, 700 E. State St., Iola, Wis. 54990 or fax it (again c/o CBG) to (715) 445-4087. Please note: This is a free service.]

February 7

Kelley Jones (Batman and The Hammer), Ron Lim (Sovereign Seven), Keith Aiken (Godzilla), Jim Sinclair (The Maxx), Lawrence Klimecki (Palatine), Paul Dale Roberts, David Barbour (Springheel Jack), and other creators at A-1 Comics, 5800 Madison Ave., Sacramento, California 95481, from 1 to 4 p.m.

February 20

Robert Williams (artist, work collected in *Malicious Resplendence*) at Golden Apple, 7711 Melrose Ave., Los Angeles, California 90046, from 7 to 9 p.m.

February 21

Sean Ruffner, Ryan Benjamin, and Saleem Crawford (Phantom Guard creative team) and Joel Benjamin, Mike Garcia, Alex Carbonero, and Tony Washington (Phantom Guard colorists) at Comickaze Comics & Sports Cards, 4202-100 Genesee Ave., San Diego, California 92117, from 2 to 4 p.m.

Kevin Smith, Jim Mahfood, and Gilbert Hernandez (writer, artist, and cover artist, respectively, of *Clerks*) at Golden Apple, 7711 Melrose Ave., Los Angeles, California 90046, from 2 to 4 p.m.

INDUSTRY

N By
S James
I EiseleD Interviews and
E conversations
R with comics professionals

Linda Medley
Photo by Joyce Greenholdt

Magic in Comics

"I had had the idea for *Castle Waiting* when I was in college and decided to go ahead and do something with it. That's pretty much how I got here."

— Linda Medley



Kyle Baker's caricature of Linda Medley (above) appeared in *Justice League America* #50 (May 91).

From 'Justice League' to 'Castle Waiting': An interview with Linda Medley

Linda Medley produces *Castle Waiting*. Self-published under the Olio Press imprint, *Castle Waiting* has the potential to bring many new readers into comics. Her art is highly polished but simple enough to make it palatable for the general public. It will entertain just about anyone who takes the time to read it, and that's the beauty of it. Take this comic book to an intelligent person who doesn't currently read comics and you'll probably, more often than not, get a new reader.

CBG: How did you get to this point in your career?

Medley: I started out illustrating, doing children's books, and just doing commercial illustration, but I was always a comic-book fan. Around 1989, I decided to try and do comics. So I did samples and everything and started out doing some issues of *Justice League Europe* and *Justice League America*.

I filled in for Adam Hughes from *Justice League America* #46 to #50. Then I went on and did a few more children's books. I worked on a project with Michael Kaluta and Elaine Lee that was called *The Galactic Girl Guides* that was going to be published by Tundra, but it never saw print after Tundra was acquired by Kitchen Sink. After that I went back to DC and drew *Doom Patrol* for about a year. I was getting tired of doing super-hero kind of stuff.

When I was in college I majored in children's book illustration, specifically folk tales and fairy tales. I didn't like what I was doing in children's books and didn't like what I was doing in comics so I cut back on drawing and was doing a lot of coloring for Image. Sometime in the middle of that, Mike Mignola called and said, "Why don't you just do your own thing instead of working for everybody else?" I had had the idea for *Castle Waiting* when I was in college and decided to go ahead and do something with it. That's pretty much how I got here.

CBG: How do you plan your panel-to-panel sequencing?

Medley: That's something that comes naturally for me. I don't really have to work at it too much. I just sit down and do it, and it pretty much stays the same as my first thumbnails of the story. Storytelling-wise, I think the main people who influenced me doing that was when I started doing the *Justice League* series. Keith Giffen was still doing the breakdowns. So



Numerous fantasy elements, including water spirits, populate the world of Linda Medley's *Castle Waiting*.

I learned breaking down comics from that. And then, working so much with Kaluta, there are times I'll look at *Castle Waiting* and say, "Oh, there's a Keith Giffen panel," or, "There's a Kaluta panel." Especially if it's a long, thin, horizontal panel, I know that that's where a lot of that came from.

CBG: You have some unique characters which aren't easily defined as good or evil. Is that done on purpose?

Medley: Yes, that was a real conscious thing, because I wanted all of the characters to be as realistic and human as possible. You very rarely meet anybody who's either all good or all evil. I like the idea that in some situations the character seems like a nice person — he's good and gets along with

everybody — but, given the right circumstances, he would do something that wasn't nice.

CBG: Where is the magic you use in your comics derived from?

Medley: I've actually looked into — I haven't done huge amounts of research — but I know the way I see it: There's a lot of the kind of natural magic that is really popular today in it but then there's also the more fantasy kind of magic where people just get totally transformed into a frog or something like that. Those two are different kinds of magic.

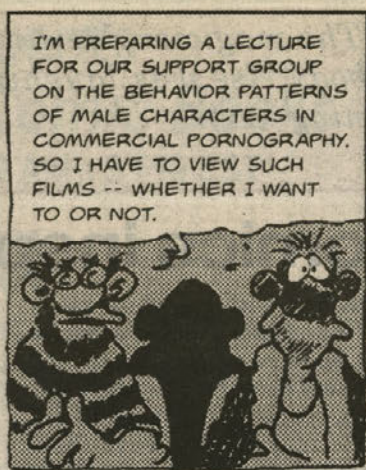
Somebody pointed out to me — and it's something that I hadn't thought about: In the graphic novel there's a whole bunch of different witches and the one group of them is using what I think of

more as a natural magic and then there's the bad witch who obviously has demonic ties, which is a totally different thing. A fan pointed out to me that it was interesting that I had pointed out that witchcraft was — at different points in history — considered dealing with the Devil as opposed to working with herbs and that kind of thing.

CBG: What's the state of self-publishing now?

Medley: I think that a lot of self-publishers and small pressers right now are doing better than the big companies are. I know that, with the market having shrunk, it's harder for a big company to get by on less money than a small company. With all of us self-publishers being small compa-

(Continues on Page 58)



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ARKANSAS

Feb 13-15 AR, Little Rock. 5th Annual Comic Book Show, McCain Mall. SH: Fri. & Sat. 10am-9pm, Sun. 12noon-6pm, T: 50, F: \$100. for 1, \$180. for 2, A: free. Tim Belk, 2811 Joplin St., Joplin, MO 64804. PH: 417-781-4422.

CALIFORNIA

Feb 21-22 CA, San Rafael. Annual Comic Book, Sports Card & Toy Collectible Show, Mall at Northgate. Hwy. 101 to Terra Linda Exit, SH: mall hrs., T: 60-8, F: \$95. A: free. Precision Marketing, PO Box 457, Dixon, CA 95620. PH: 707-422-3974.

Feb 27-Mar 1 CA, Sacramento. Annual Comic Book, Sports Card & Toy Show, Florin Mall. Hwy. 99 to Florin Rd., SH: Fri. 10am-9pm, Sat. 11am-6pm, T: 70-8, F: \$110. A: free. Precision Marketing, PO Box 457, Dixon, CA 95620. PH: 707-422-3974.

Mar 7 CA, Losi-Stockton. Grape Festival & Harvest, Fairgrounds, Burgandy Hall. 413 E. Lockford St., SH: 10am-4pm, T: 25, F: \$37.50 for 1, \$60. for 2, A: \$1. under 5 free. Chris Ryan, 422 Cedar St., Lodi, CA 95240. PH: 209-368-7345.

CONNECTICUT

Feb 15 CT, Vernon. Comic Book, Sports Card & Collectible Show, Quality Inn. 51 Hartford Tpke. (Rt. 83) (The Colony), SH: 9am-3pm, T: 60-6 & 8, F: \$25-\$30. A: 99. Joe Cushman, 880 S. Grand St., E. Granby, CT 06026. PH: 860-668-1073 or 668-6468.

Feb 20 CT, Stratford. CT's Premier Comic Book Show, Ramada Inn. Exit 30 off I-95, SH: 9:30am-3:30pm, T: 20-8, F: \$40. A: free. Mike Riccio, 155 Lighthouse Ave., Stratford, CT 06497. PH: 203-377-9567.

Feb 22 CT, Milford. Comic Book, BB Card & Beanie Baby Mania, Saint Gabriels School. Tudor Rd., Exit 34 off I-95 take R., SH: 9:30am-3:30pm, T: 50, F: \$50. for 1, \$90. for 2, \$125. for 3, A: \$99. Mrs. Aurella V. Wacks, PO Box 5078, Milford, CT 06460. PH: 203-874-3545 or FAX: 203-876-8427.

Feb 27 CT, West Haven. Comic Book & BB Card Show, Masonic Temple. 304 Center St., SH: 6pm-10pm, T: 22-8, F: \$35. Chuck Blue, PO Box 3275 Westville Station, New Haven, CT 06515. PH: 203-934-0219.

Mar 1 CT, Stratford. CT's Premier Comic Book Show, Ramada Inn. Exit 30 off I-95, SH: 9:30am-3:30pm, T: 60-8, F: \$75. for 1, \$125. for 2, A: \$93. 99. children. Mike Riccio, 155 Lighthouse Ave., Stratford, CT 06497. PH: 203-377-9567.

Mar 1 CT, East Hartford. Comic Book, Toy & Collectibles Show, Pratt & Whitney Aircraft Club. Exit 58 I-84, Roberts St. & Silver Ln., SH: 9am-3pm, T: 100, A: 99. Natale Terranova, PH: 860-519-8355.

Mar 7 CT, Meriden. Comic Book & Sports Card Show, Platt High School Cafeteria. 220 Coe Ave., SH: 9:30am-3pm, T: 60-6, F: \$40. for 2, A: 99. 10 & under free. Ernie Schaper, 10 McKenzie Ave., S. Meriden, CT 06451. PH: 203-377-9567.

Mar 8 CT, West Haven. Comic Book & BB Card Mania, K of C Hall. 263 Center St., (Northbound) Exit 44 off I-95 or (Southbound) Exit 43 off I-95, SH: 9:30am-3:30pm, T: 50, F: \$50. for 1, \$90. for 2, \$135. for 3, A: \$2. \$1. under 10. Mrs. Aurella V. Wacks, PO Box 5078, Milford, CT 06460. PH: 203-874-3545 or FAX: 203-876-8427.

WASHINGTON D.C.

Mar 8 DC, Washington. Comic Book & Non-Sports Card Show, Holiday Inn (Eisenhower). 2460 Eisenhower Dr., 495-95 Beltway Exit 2, SH: 10am-4pm. Jubilee Enterprises, 11910 Asbury Dr., Ft. Washington, MD 20744. PH: 301-292-4587 or FAX: 301-203-0159.

FLORIDA

Feb 15 FL, Orlando. Fun Con, Holiday Inn-Florida Mall. T: 50, F: \$30. A: \$2. Jim Ivey, 2605 Curry Ford Rd., Orlando, FL 32806. PH: 407-896-4710.

Feb 21-22 FL, Tampa. Bay Area-Antique & Collectible Toy Super Show, Ft. Homer Hesterly Armory, 504 N. Howard Ave., SH: Sat. 10am-5pm, Sun. 10am-4pm, T: 200-8, A: \$6. Mark Leinberger,

If a state is not listed in this issue's calendar, it is because we received no show listings for that state for this time period.

If you are planning to attend a show some distance from your home, we advise you to call the show's promoter for any last-minute changes and information.

PH: 561-694-7982 or Jon Jacobus, PH: 954-772-1420.

Feb 22 FL, Ft. Lauderdale. 2nd Great Collectible, Toy, Doll, Comic Book, Model Extravaganza, War Memorial Auditorium. 800 NE 8th, SH: 10am-5pm, T: 300. Tate's Comics, Tony Ottati, PH: 954-748-0181.

Feb 22 FL, Largo. Comic Book & Toys TNT Collectible Show, Honeywell Minnreg Bldg. 6340-126th Ave. N., SH: 10am-4pm, T: 60-70, F: \$40. A: \$2. D. Walent, PO Box 82254, Tampa, FL 33682. PH: 813-932-0494.

Feb 27-Mar 1 FL, Lakeland. Collectorama Show, Lakeland Center. 700 W. Lemon, SH: Fri. & Sat. 10am-7pm, Sun. 10am-4pm, T: 250-8, A: \$3. Edward Kuzmar, PO Box 4049, Boca Raton, FL 33429. PH: 800-447-4590, 561-995-7984 or FAX: 561-995-7983.

Mar 7-8 FL, Orlando. Antique & Collectible Toy Super Show, Bahia Shrine Auditorium. 2300 Pembroke Dr., SH: Sat. 10am-5pm, Sun. 10am-4pm, T: 200-8, A: \$6. Mark Leinberger, PH: 561-694-7982 or Jon Jacobus, PH: 954-772-1420.

Mar 7 FL, Tallahassee. Comic Book, Sports Card, Toys & Coll. Show, Senior Center. 1400 N. Monroe St., SH: 9am-4pm, T: 40, F: \$45. for 2, \$60. for 3, A: free. Charlie Watson, 646 W. 10th Ave., Tallahassee, FL 32303. PH: 850-224-8813.

GEORGIA

Feb 21-22 GA, Kennesaw. All Stars Comic Book, Sports Cards & Collectibles Show, Kinder's Outlet Mall. 3333 George Busbee Pky., I-75 & Chastain Rd. (Exit 117), SH: Sat. 10am-6pm, Sun. 11am-5pm, T: 50-8, F: \$80. A: free. Jon White, 201 Thornwood Cr., Acworth, GA 30102. PH: 770-924-3491 home or 428-4980 Show Center.

Mar 7-8 GA, Kennesaw. All Stars Comic Book, Sports Cards & Collectibles Show, Kinder's Outlet Mall. 3333 George Busbee Pky., I-75 & Chastain Rd. (Exit 117), SH: Sat. 10am-6pm, Sun. 11am-5pm, T: 50-8, F: \$80. A: free. Jon White, 201 Thornwood Cr., Acworth, GA 30102. PH: 770-924-3491 home or 428-4980 Show Center.

Mar 8 GA, Jonesboro. Comic Book & Toy Emporium Show, Holiday Inn. I-75 S. of Atlanta at Exit 77, Hwy. 19 & 41, on Old Dixie Rd., SH: 10am-5pm, T: 35, F: \$40. A: \$3. KEBO Inc., PH: 770-471-6970.

HAWAII

Feb 20-22 HI, Honolulu. Hawaii Collectors Expo 98, Blaisdell Exhibition Ctr. 777 Ward Ave., SH: Fri. 4pm-10pm, Sat. 11am-10pm, Sun. 11am-5pm, T: 250 booths. Kendrick, PH: 808-486-4766.

ILLINOIS

Feb 14 IL, Orland Park. Comic Book & Sports Card, Toys & Beanie Show, Civic Ctr. 1 blk. W. of La Grange Rd. (Rt. 45) at 147th St., SH: 9am-3pm, T: 85-6, F: \$30. A: \$1. John Leary, 9522 W. Shore Dr., Oak Lawn, IL 60453. PH: 708-423-1758.

Feb 21 IL, Orland Park. Comic Book & Sports Card, Toys & Beanie Show, Civic Ctr. 1 blk. W. of La Grange Rd. (Rt. 45) at 147th St., SH: 9am-3pm, T: 85-6, F: \$30. A: \$1. John Leary, 9522 W. Shore Dr., Oak Lawn, IL 60453. PH: 708-423-1758.

Feb 28 IL, Chicago. Comic Book & Sports Card Show, St. Pascal School Gym. 6143 W. Irving Park Rd., SH: 10am-4pm, T: 36-8, F: \$20. A: \$1. Jim Marino, 6128 Warwick, Chicago, IL 60634. PH: 773-282-5324 or 736-8806.

Mar 1 IL, Oak Lawn. Comic Book & Sports Card, Toys & Beanie Show, Fatima K of C. 5830 W. 95th St., SH: 9am-3pm, T: 40-8, F: \$25. A: \$1. John Leary, 9522 W. Shore Dr., Oak Lawn, IL 60453. PH: 708-423-1758.

INDIANA

Feb 14-15 IN, Ft. Wayne. Multi Hobby Collectibles Show, Southtown Mall. US 27-33 South, SH: Sat. 10am-9pm, Sun. 11-5pm, T: 50-8, F: \$65-\$70. G&S "Ex-Change", Gene Haberstick, PO Box 908,

Goshen, IN 46527. PH: 219-533-1887.

Feb 21-22 IN, Kokomo. Multi Hobby Collectibles Show, Mall. US 31 Bypass, SH: Sat. 10am-9pm, Sun. 11am-5pm, T: 50-8, F: \$70-\$75. G&S "Ex-Change", Gene Haberstick, PO Box 908, Goshen, IN 46527. PH: 219-533-1887.

Feb 27 IN, Highland. Comic Book & Sports Card Show, Lincoln Center. 2450 Lincoln St., from I-94 S. on Indianapolis Blvd., 4th traffic light turn L., SH: 6pm-9:30pm, T: 16-6, F: \$15. for 2, A: free. Beth Gagliardi, 2450 Lincoln St., Highland, IN 46322. PH: 219-838-0114 8am-10pm.

Feb 28-Mar 1 IN, South Bend. Michiana Regional Multi Hobby Collectibles Show, Brentwood Center. 1 mi. E. of Michiana Regional Airport on US 20, SH: Sat. 10am-6pm, Sun. 11am-5pm, T: 100-8, F: \$60. for 1, \$100. for 2. G&S "Ex-Change", Gene Haberstick, PO Box 908, Goshen, IN 46527. PH: 219-533-1887.

Mar 6-8 IN, Michigan City. Comic Books, Sports Cards, Coins & Collectibles Show, Marquette Mall. US 20 & 421, SH: Fri. & Sat. 10am-9pm, Sun. 11am-6pm, T: 55-8, F: \$75. John Goff, PH: 219-942-4105 or Larry Peters, PH: 219-887-0657.

Mar 7-8 IN, Logansport. Multi-Hobby Collectibles Show, Holiday Inn. US 24 E., SH: Sat. 10am-6pm, Sun. 11am-5pm, T: 30. G&S Ex-Change, Gene Haberstick, PO Box 908, Goshen, IN 46527. PH: 219-533-1887.

IOWA

Feb 21-22 IA, Davenport. Comic Book & Toy Show, Mississippi Valley Fairgrounds. SH: 10am-3pm, T: 50, F: \$50. for 1, \$90. for 2, \$120. for 3. Reba Sullivan, PO Box 172, Davenport, IA 52803. PH: 800-409-7375 (pager leave msg.).

Mar 7-8 IA, Ames. Comic Book & BB Card Show, North Grand Mall. 2801 Grand Ave., SH: Sat. 10am-9pm, Sun. 12noon-5pm, T: 35-8, F: \$50. Unicorn Collectibles, Scott or Jo Helgeson, 1000 E. Salem, Indianola, IA 50125. PH: 515-961-8286.

KANSAS

Feb 20-22 KS, Topeka. 4th Annual Comic Book Show, Westridge Mall. SH: Fri. & Sat. 10am-9pm, Sun. 12noon-6pm, T: 50, F: \$100. for 1, \$180. for 2, A: free. Tim Belk, 2811 Joplin St., Joplin, MO 64804. PH: 417-781-4422.

Feb 22 KS, Overland Park. Comic Con One Day Wonder, Holiday Inn Mission. 7240 Shawnee Mission Pky., SH: 10am-5pm, T: 28, F: \$20. A: free. Homer Sager, 5021 Clark Dr., Roeland Park, KS 66205. PH: 913-432-9112.

Feb 27-28 KS, Wichita. Comic Book & Sports Card Show, Town West Mall. SH: Fri. & Sat. 10am-9pm, Sun. 12noon-6pm, T: 50, F: \$100. A: free. Tim Belk, 2811 Joplin St., Joplin, MO 64804. PH: 417-781-4422.

KENTUCKY

Feb 20-22 KY, Bowling Green. Comic Books, Sports Cards, NASCAR, Coins, Toys & Stamps Show, Greenwood Mall. SH: mall hrs., T: 65, F: \$105. Bases Loaded Promos, Inc., 295 Bryan Rd., McMinnville, TN 37110. PH: 615-939-3063 or 648-3319.

Feb 27-Mar 1 KY, Paducah. Comic Books, Sports Cards, NASCAR, Coins, Toys & Stamps Show, KY Oaks Mall. SH: mall hrs., T: 55, F: \$105. Bases Loaded Promos, Inc., 295 Bryan Rd., McMinnville, TN 37110. PH: 615-939-3063 or 648-3319.

Mar 1 KY, Lexington. Comic Book & Collectibles Show, Holiday Inn-South. 5532 Athens-Boonesboro Rd., I-75 at Exit 104, SH: 11am-5pm, T: 8, F: \$40. A: free. Alan, PH: 606-263-3574.

LOUISIANA

Feb 22 LA, Shreveport. Comic Book, Toys & Collectables Show, Holiday Inn. Downtown-Riverfront, SH: 10am-4pm, A: \$3. PH: 903-675-4670.

Mar 1 LA, Baton Rouge. Comic Book & Sports Cards Show, Holiday Inn South. I-12 & Airline Hwy., SH: 10am-5pm, T: 33, F: \$45-\$55. A: \$1.50. Anthony Barcellona, 2423 McHugh Rd., Baker, LA 70714. PH: 504-923-2349 or 775-9846.

Mar 6-8 LA, New Orleans. Comic Books, Sports Cards, NASCAR, Coins, Toys & Stamps Show, Esplanade Mall. SH: mall hrs., T: 75, F: \$125. Bases Loaded Promos, Inc., 295 Bryan Rd., McMinnville, TN 37110. PH: 615-939-3063 or 504-834-6243.

MARYLAND

Feb 22 MD, Baltimore. Comic Book & Non-Sports Card Show, Days Hotel. I-83 Exit 17, Timonium, SH: 10am-4pm, F: \$60. for 1, \$50. ea. for 2 or more. Jubilee Enterprises, 11910 Asbury Dr., Ft. Washington, MD 20744. PH: 301-292-4587 or FAX: 301-203-0159.

Mar 7 MD, Baltimore. Greater Baltimore Collectors Mart XXVI, Pikesville Armory. 610 Reisterstown Rd. (I-695, Exit 20), SH: 10am-5pm, T: 200, A: \$3. Annapolis Marketing, Inc., 6506 Pyle Rd., Bethesda, MD 20817. PH/FAX: 301-320-6974.

MASSACHUSETTS

Feb 15 MA, Boston. Comic Book Spectacular, Radisson Hotel. Formerly Howard Johnson 57th, 200 Stuart St., SH: 10am-5pm, T: 85-8, F: \$85. A: \$4. Primate Promos., PH: 978-388-6576.

Feb 28-Mar 1 MA, Northampton. 3rd Annual Comic-Con, Hotel Northampton. Downtown, SH: Sat. 10am-6pm, Sun. 9am-4pm, A: \$5. Bob, PH: 413-781-2627 or Bill, PH: 860-745-4491.

MICHIGAN

Feb 15 MI, Clawson. Encore-Con Comic Book & Toy Show, K of C. 870 N. Main St. (btw. 14 & 15 Mile Rd.), SH: 10am-4pm, T: 45-8, F: \$35. in advance, \$40. day of show, A: \$2. 6 & under free. Motor City Conventions, 19785 W. 12 Mile Rd. Ste. 231, Southfield, MI 48076. PH: 248-426-8059.

Feb 21-22 MI, Bridgman. Winter Comic Book & Sports Card Show, Cook Energy Information Ctr. I-94 Bridgman Exit 16, 3.5 mi. N. on Red Arrow Hwy., SH: 10am-5pm, A: free. Cook Energy Information Ctr., Dolly Krieger, PH: 800-548-2555.

Feb 22 MI, Lansing. Sparta Comic Book, Toys & Sports Card Show, Kellogg Center. MSU Campus Big Ten Room A. SH: 10am-4pm, T: 70-8, F: \$40. in advance, \$45. at the door, A: \$2. Motor City Conventions, Michael Goldman, 19785 W. 12 Mile Rd. Ste. 231, Southfield, MI 48076. PH: 248-426-8059.

Feb 27-Mar 1 MI, Roseville. Comic Book, Sports Card & Collectibles Show, Towne Ctr. 12 Mile & Gratiot, SH: Fri. 3pm-8pm, Sat. 10am-8pm, Sun. 11am-4pm, T: 50-8, F: \$50. A: free. Rick Behar, 3990 W. 12 Mile Rd. #185, Berkley, MI 48072. PH: 248-557-1529.

Mar 1 MI, Saginaw. Comic Book, Sports Card & Memorabilia Show, St. Vincent Home-Boysville. 925 N. River, SH: 9:30am-4:30pm, T: 30-8, F: \$20. for 1, \$35. for 2, A: free. Rick Doud, PH: 517-684-2684 or 752-5622.

Mar 6-8 MI, Roseville. Comic Book, Sports Card & Collectibles Show, Towne Ctr. 12 Mile & Gratiot, SH: Fri. 3pm-8pm, Sat. 10am-8pm, Sun. 11am-4pm, T: 50-8, F: \$50. A: free. Rick Behar, 3990 W. 12 Mile Rd. #185, Berkley, MI 48072. PH: 248-557-1529.

Mar 8 MI, Livonia. X-Trava Con Comic Book & Toy Show, K of C Hall. 19801 Farmington Rd. (bet. 7 Mile & 8 Mile Rd.), SH: 10am-4pm, T: 55-8, F: \$35. in advance, \$40. day of show, A: \$2. Motor City Conventions, Michael Goldman, 19785 W. 12 Mile Rd. Ste. 231, Southfield, MI 48076. PH: 248-426-8059.

MINNESOTA

Feb 21-22 MN, Duluth. Comic Book, Sports Card, Toys & Collectibles Show, Miller Hill Mall. 1600 Miller Trunk Hwy., SH: Sat. 10am-6pm, Sun. 12noon-6pm, T: 40-8, F: \$80. A: free. Timothy Broman, c/o Collector's Connection II, 1600 Miller Trunk Hwy. #112, Duluth, MN 55811. PH: 218-726-1360 or FAX: 218-722-2020.

MISSOURI

Mar 6-8 MO, Cape Girardeau. Free Mall Show, Westpark Mall. SH: Fri. & Sat. 10am-9pm, Sun. 12noon-6pm, T: 45, F: \$100. for 1, \$180. for 2, A: free. Tim Belk, 2811 Joplin St., Joplin, MO 64804. PH: 417-781-4422.

NEBRASKA

Feb 28-Mar 1 NE, Bellevue. Comic Book & BB Card Show, Southroads Mall. 1001 Fort Crook Rd. N., SH: Sat. 10am-9pm, Sun. 12noon-5pm, T: 40-8, F: \$100. for 3. Unicorn Collectibles, Scott or Jo Helgeson, 1000 E. Salem, Indianola, IA 50125. PH: 515-961-8286.

NEW JERSEY

Feb 15 NJ, Garfield. Comic Book, Sports Card & Collectibles Show, Boys & Girls Club. 490 Midland Ave., SH: 9:30am-3:30pm, T: 60-8, F: \$35. for 1, \$65. for 2, A: \$1. under 7 free. Gary Sipos, 1 Garden Ct. N., Garfield, NJ 07026. PH: 973-340-2218 or 478-7662 day of show.

Feb 15 NJ, Parsippany. Comic Book, Toys, Dolls & Action Figure Show, PAL. 300 Baldwin Rd., SH: 10am-4pm, T: 100, A: \$10. \$7. under 12. Ken Laurence, PH: 201-261-4982, Steve Savino, PH: 201-261-8803 or FAX: 201-385-9291.

Feb 21-22 NJ, Ocean Township. Comic Book, Sports Card, Non-Sports Card, Toy & Collectible Show, Seaview Square Mall. Rts. 35 & 66, Pky. Exit 102 S. or 100A N. to Rt. 66 E. for 2.5 mi., SH: Sat. 10am-9pm, Sun. 11am-5pm, T: 70-8, A: free. Collectors Showcase, Sandy Grecco, PO Box 189, Atlantic Highlands, NJ 07716. PH: 732-291-1632.

Feb 22 NJ, Clifton. Comic Book, Sports Card & Collectibles Show, Boys & Girls Club. 802 Clifton Ave., SH: 9:30am-3:30pm, T: 50-8, F: \$35. for 1, \$65. for 2, A: \$1. under 7 free. Gary Sipos, 1 Garden Ct. N., Garfield, NJ 07026. PH: 973-340-2218 or 779-9332 day of show.

Feb 22 NJ, Bordentown. Comic Book & Trading Card Show, Armory. Rt. 206, just N. of NJ Tpke., Exit 7, SH: 9:30am-3:30pm, T: 8, F: \$45. A: \$2. EMCEE Conventions, PO Box 151, Hightstown, NJ

(Continues on Page 65)

the Magic T-SHELF

An occasional guide to all things magical!

Wizards of the Coast reveals Magic plans

Preconstructed decks are the order of the day for Wizards of the Coast's Magic: The Gathering trading-card game. The company recently announced its schedule of releases for 1998, and every new Magic: The Gathering expansion will offer preconstructed decks simultaneously or shortly after the release of standard starter decks and/or booster packs.

Tempest, Wizard's first Magic expansion released this year, is already available in 15-card booster packs, 60-card decks, and 60-card preconstructed decks. Next on the schedule is Stronghold, which will be available in booster packs and preconstructed decks in March, followed by preconstructed decks in packages of two for Magic: The Gathering Fifth Edition in April. In June, the Exodus expansion will be released, again in the form of booster packs and preconstructed decks. September should see the release of the preconstructed 1998 World Championship decks, and the Urza's Saga expansion will round out Wizards' schedule of releases in October with 75-card regular and preconstructed decks and 15-card boosters.

Portal, Wizards' introductory version of Magic: The Gathering, is also slated for expansion this year. The expansion's working title is Portal II, and it's scheduled for release in June in the form of 10-card booster packs, 40-card preconstructed decks, and a standard starter game. A gift-box version including two preconstructed decks, playmats, and strategy guide is scheduled to follow in September.

By Marc Patten

Dark Horse Executive Director of Product Development David Scroggy announced that the company will produce a line of four cold-cast porcelain, hand-painted statues based on the trading-card game Magic the Gathering. The first release will ship in late spring, shortly after the wrap-up of Dark Horse's first comics series based on the game.

The first statue is of the Magic character Serra Angel. "It's 13" tall and will be available in late July," said Scroggy. "The Serra Angels are war spirits that are bound into a physical body formed entirely of white mana. They fight for you."

One of the strongest allies a wizard can summon is a Serra Angel. "They appear as a big, tall fe-

male form with big white wings and a war sword that is so heavy that no mere mortal can lift it," continued Scroggy. "They don't fear death, because if they are killed in battle they simply leave their physical form and are unmade, so to speak, and the war spirit can be summoned once again in another physical form. They are ageless, don't need food or drink, and never get tired." The statue depicts the Angel with its wings spread and sword drawn.

The second statue is called the Shivan Dragon, stands 21" tall, and is almost 40% bigger than the Serra Angel piece. "It's the largest and most elaborate sculpture of the four," said Scroggy. "A Shivan Dragon can grow up to 70 feet long from head to tail. They breathe fire

that can shatter stone and melt metal and they have vicious tempers."

The Shivan Dragon is scheduled to ship in October. The last two statues are the 14" Spirit Link, the figure of a beautiful woman clad in a purple gown (the featured image is of the Magic character Jolrael), which arrives in January 1999 and the 15" Hurlloon Minotaur, slated for April 1999.

Scroggy said the statue line will continue "Dark Horse's commitment to low and reasonable pricing." The Serra Angel piece will retail for \$125, and the Shivan Dragon will be released at between \$150 and \$175. The statues will be individually numbered, but no production runs have been set yet.



Statues of a Shivan Dragon (top) and a Serra Angel (immediately above) are two of the four statues scheduled for release by Dark Horse.

Magic comics inspire Dark Horse statues

"The magician Merlin had a strange laugh, and it was heard when nobody else was laughing ... He laughed because he knew what was coming next."

Robertson Davies, *World of Wonders*

Vertigo conjures new products

By Marc Patten

The magic of the DC Vertigo universe continues in 1998 with an assortment of merchandise that DC hopes will enchant fans and turn character properties to gold. According to DC Marketing Products Representative Emily Marcus, there will be no shortage of magic-related goodies this year.

In stores June 17 is the first statue of *Hellblazer's* British bad-boy good-guy of magic and the supernatural John Constantine. Designed by cover painter Glen Fabry and sculpted by William Paquet, the statue retails for \$195. The image depicts Constantine standing against an old-fashioned

wooden bar surrounded by demon drinking companions "and a really amazing-looking demon bartender," said Marcus. The bar scene also features a beer stein complete with frothing ale and an ashtray filled with cigarette butts.

Also arriving June 17 are two 2x3" hard-coated magnets which will retail for \$4.95 each. These are DC's first releases of this type of merchandise to the direct market. The Charles Vess cover of issue #1 of the second *Books of Magic* series is the image on the first magnet (below, left), and the cover image from *Preacher: Proud Americans*, with Jesse smoking a cigarette and standing against an American flag is the second.

July 15 will bring DC's first *Books of Magic* poster, painted by Mike Kaluta. This new image features Tim Hunter surrounded by a multitude of supporting characters and retails for \$6.95.

DC's second of four postcard sets for the year arrives in stores July 22. This one features covers from the Vertigo universe (the first one used the images from DC's "Faces of the DC Universe" cover promotion). Included are covers from *The Invisibles*, *The Dreaming*, *Death*, and *Sandman*. The set contains a Velcro-tabbed four-color envelope with 12 different 5x7" four-color postcards inside, all retailing for \$15.95.

A Death mug featuring art shown in *Death Gallery* #1 will be available July 29 as the first of three mugs in the magical mystical Vertigo mug series. The two months following will bring a Swamp Thing mug and a Sandman mug. Each retails for \$14.95 and is packaged in a clear box. DC will announce the hoopla planned for *Sandman*, including loads of merchandise at the end of March, following DC's annual focus-group meeting with key comics retailers from around the country. Marcus hinted at the possibility of a new Sandman statue for release by year's end, but did not release information on what image will be depicted or who will sculpt it.

the toy box

Action figures based on hit video games have grown in popularity with collectors and game players alike this winter.

Hot on the heels of Tomb Raider's Lara Croft figure and the recently released Duke Nukem figure (both mostly available at such videogame and software outlets as Electronics Boutique and hobby-store outlets) comes the Final Fantasy VII line.

Like the magical characters that inhabit the videogame world, these Japanese figures of manga style and design are true to the

likenesses of the videogame characters.

Although initially a Japanese release, a few figures have shown up at the Software Etc. chain in the United States. Dubbed "Extra Knights," the figures include Legendary Soldier Sephiroth, Vincent Valentine, Cloud Strife, Aerith Gainsborough, and Red XIII and are distributed by Bandai. There is a possibility that Bandai will announce widespread U.S. distribution at Toy Fair this month.

— Marc Patten



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ALL LOVE (ACE)	CONFESSIONS OF ROMANCE	DEAR LONELY HEART	GIRL CONFESSIONS (ATLAS)	GI WAR BRIDES	33 G+	27 G	MILLIE THE MODEL	MY LIFE	72 G	27 FR/G M. CHIL...	10 G	SWEETHEARTS (DOC)	TRUE SECRETS	YOUNG HEARTS (TIMELY)
28 G	8 G-Cole	1 G+	14 G	5 VG-	33 G	27 G	25 FR/G	8 FR	102 G	27 FR/G M. CHIL...	10 G	V2 #39 VG Sal	3 G+ (#1)	1 G
ALL TRUE ROMANCE (AIA)	COWBOY LOVE	DIARY LOVES (QUALITY)	20 G	GLAMOROUS ROMANCES	INTIMATE CONFESSIONS	LOVE DRAMAS	80 VG	MY LOVE AFFAIR	104 G	POPULAR TEEN-AGERS SECRETS OF LOVE	ROMANTIC SECRETS (FAM)	10	22 G	14
3 G	7 G	2 G+	25 G	43 G+	2 G	1 FR/G	157 VG+	6 G	108 G+	15 G+ Cole	3 G+	SWEETHEART DIARY	25 G+	8
15 G Heck	COWGIRL ROMANCE	22 G	26 VG+	68 G+	20 G+	10 G+ (#1)	Annual #2 1963	13	110 G	18 G+	40 F	13 G	28 VG	10
17 G+	11 G	25 G	27 G	68 G+	JUNIOR MISS (TIMELY)	LOVER'S LANE	G+	17	PATSY & HER PALS	56 G	ROMANTIC STORY	SWEETHEARTS (ST JOHN)	5 VG+	18
AUTHENTIC POLICE CASES (ST JOHN)	CRIMES BY WOMEN (FOX)	DIARY SECRETS (ST JOHN)	28 G	72 G	36 VG+	5 G+	MISS AMERICA (TIMELY)	12	18 G+	18 G+	1 G	68 G Mitchum	6 G	40
22 VG/F	4 VG	11 G	29 G	68 G+	LIFE STORY (FANETT)	LOVE LETTERS	V5 #2 F	8	PATSY WALKER	117 VG+	POSTER	69 VG	33 FR	23
33 VG	90	16 G+	11 G	72 G	20 G	1 G	V7 #28 G+	25	9 F	Posters	75 VG	77 VG	34 F	18
6 G	7	16 G+	10	14 G	LOVE ADVENTURES (ATLAS)	LOVE LORN	F	10	42 FR/G	2 PR/FR	82 G	TEEN-AGE DIARY SECRETS	2 G+	10
BOY LOVES GIRL (LEY GLEASON)	DARING CONFESSIONS	FAITHFUL (TIMELY)	11 G	14 G	3 VG	1 G	MITZI'S BOY FRIEND (TIMELY)	4	124 VG	4 G	9 G+	4 FR (#1)	20	83 V Double Cover
27 G	7 G	1 G	11 G	14 G	3 G+	1 G	4 VG+	1	124 VG	5	9 G+	13 G	14	85 G+
28 VG	8	15 G+	16	100 F	11 G+	8 FR	MODELING WITH MILLIE	18	124 VG	5	13 G	15 G	14	14
37 G	8	83 F	8	101 VG+	10	3 G+	MOLLY MANTON'S ROMANCE	30	124 VG	5	16 G+	16 G+	19	14
45 G	6	85 G+	8	101 VG	10	11 G+	1 VG	25	124 VG	5	33 G+	33 G+	19	14
BOY MEETS GIRL	DARLING LOVE	87 G	8	104 VG	10	10 VG	1 VG	25	124 VG	5	82 VG	5 G	13	23
8 G	2 G	87 G	8	129 VG	10	4 VG	1 VG	25	124 VG	5	93 VG+	5 G	13	23
16 G	3 VG/F	87 G	8	133 G+	10	10 VG	1 VG	25	124 VG	5	100 VG+	31 G	5	14
BRENDA STARR REPORTER (CDC)	5 VG+	3 F White Pgs	140	GIRL'S ROMANCES (DC)	LOVE CONFESSIONS (QUALITY)	LOVE ROMANCES (ATLAS)	10 G	5	124 VG	5	76 G	TEEN-AGE TEMPTATIONS	6 G	16
15 F	8 VG+	20	20	24 G	2 G	13 G	12 S	10	124 VG	5	58 G	2 VG	28	28
BRIDE ROMANCES	DARLING ROMANCE	10 G+	6	55 G	11	13 FR	MURDER INCORPORATED	7	124 VG	5	58 G	2 VG	28	28
1 G	2 G	18 G	6	94 VG/F	7	15 VG	10	6	124 VG	5	58 G	2 VG	28	28
6 G	3 G	21 G	6	103 VG+	10	13 FR	MY DATE	45	124 VG	5	58 G	2 VG	28	28
CINDERELLA LOVE (ZIFF-DAVIS)	A DATE WITH MILLIE (ATLAS)	22 VG+	14	113 VG+	10	15 VG	3 VG	34	124 VG	5	58 G	2 VG	28	28
7 G	1 VG	35 G	14	114 G+	7	17 VG Baker	MY GREAT LOVE (FOX)	13	124 VG	5	58 G	2 VG	28	28
9 G	A DATE WITH PATSY	44 G	14	GIRL SWEETHEARTS (QUALITY)	12	106 G Kirby Cover	1 PR/FR	13	124 VG	5	58 G	2 VG	28	28
COMPLETE LOVE	DEARLY BELOVED (ZIFF)	13 G	12	33 VG/F	12	106 G Kirby Cover	1 PR/FR	13	124 VG	5	58 G	2 VG	28	28
V30 #1 G	1 G	14 G	12	34 G	12	106 G Kirby Cover	1 PR/FR	13	124 VG	5	58 G	2 VG	28	28
V30 #4 G	16	42 G	12	35 G	12	106 G Kirby Cover	1 PR/FR	13	124 VG	5	58 G	2 VG	28	28
		35 G	12	45 G	12	106 G Kirby Cover	1 PR/FR	13	124 VG	5	58 G	2 VG	28	28
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MEDLEY

(From Page 52)

nies, it's easier to cut back and not lose some essential parts. We don't lose our creativity, that's always going to be there, but it's easier for us to run a tight-ship than the really big publishers.

I know a lot of small-press people are doing stuff now that is a lot more experimental and a lot more creative than what's coming out of the big companies. I think that's what's really going to make things expand. Having a lot of really good stuff, I would hope, will bring in more people or just make the people who are there more interested in what's coming out.

CBG: Have you considered taking your series to another publisher, like Image or Dark Horse?

Medley: Well, not Image at this point. I don't think that the deal it has, what I know about it, would work for me.

I think about it all the time, because the whole publishing thing is a lot of work and I'd like to just be doing nothing but writing and drawing. But, at the same time, I don't know if there's any publisher out there that would be able to give me a deal where we'd both be making money on it. I don't know if going with a publisher would raise the sales enough to make it good for both people involved. I may end up just expanding my own company. I haven't figured it out all the way: seeing if it's more cost-effective to hire one or two people to do the publishing for me rather than going with an entire publishing company.

There are so many people in the business who know how to do this and who could do the publishing part very easily.

If I could be just left alone to draw, I'd be happy.

CBG: Do you find that, as a self-publisher, you sometimes wear too many hats?

Medley: Yes. I talked about this with somebody. Rather than someone setting up a publishing company, we need a freelance publisher that would work with a lot of different self-publishers. I know with publishers it's usually a 60/40 split — we get 60%, they get 40%. But what if you can't afford 40%? What if you can only afford 10%? I'm just speculating here, but what if you could get one or two people who could handle a bunch of different self-publishers who don't want to do it themselves?

CBG: Do you have any collaborations going on?

Medley: Michael Cohen had asked me to do something for *Mythography* and I just had so much going on I couldn't do anything. I am doing a *Castle Waiting* short story for Dark Horse Comics. Dark Horse has a new magazine coming out this summer called *Scatterbrain*. So that's something different that I'm doing.

And we're doing the Trilogy Tour again and putting together a little anthology magazine that has all of us in it. That's with Charles Vess and Jeff Smith, and we've added two more people: Mark Crilley, who does *Akiko*, and Jill Thompson, who is working on her own project now. Both of them are from Sirius.

CBG: What sets *Castle Waiting* apart from other fantasy series?

Medley: *Castle Waiting* is not a standard fantasy series. So, for the people who are afraid of fantasy: It's not a standard fantasy comic book. I've heard from a lot of different retailers that they don't

have any trouble selling it once they have it in the stores and on the shelves.

Oh, I hadn't announced it yet, but *Castle Waiting* will go bimonthly with issue #6, so it'll be coming out more often. It's a very long storyline that will just keep going. There's no gimmicks, no gold covers or anything, the story's just going to go along.

CBG: With your series being different from the standard fantasy series, how has it affected the industry and the public's perception of the industry?

Medley: Actually, what I'm working on right now is something that I've been thinking about a lot. *Castle Waiting: The Curse of Brambly Hedge* graphic novel just sold out a couple of months ago. I've been working on the second edition of it and I've heard so much from a lot of the people who read it and people who are trying to sell it. A lot of people are using it: They're reading it to their kids, there's teachers using it in their classrooms when they're teaching fairy tales.

The second edition is going to reprint the story, the actual *Brambly Hedge* story; then there's going to be a back section that's like a workbook. It has a bunch of character drawings, descriptions, and ideas for kids to make up their own stories and think of different ways of using a comic book or some kind of story to learn to read and write.

There's also a section in the back for parents that has a Learn to Read docu-

ment that was put out by the Education Department and a resource and book list for people who want to read about more of the same.

I think, as I said, a lot of people are using it not so much as a textbook, but just as an educational thing. I wanted to have even more there than just the story. It can be used by both parents and kids at home to have fun with and it could be used in schools at the same time for teachers that are using it.

CBG: Has *The Curse of Brambly Hedge* been available from sources other than the direct market?

Medley: I got the first edition into a few bookstores on my own, but it was so hard. I got into the ISBN system, but I couldn't find a distributor who would carry a graphic novel. The ones I approached were — well, even if they did carry graphic novels, they didn't want a company that had only one. Most book distributors didn't even want to touch anything that looked like a comic book.

That's part of what I want to do with this new edition. You just can't come from the top sometimes; you have to come from the bottom or, at least, around the other way. If I can get enough people who want to buy it and use it, they will go into the bookstores and say, "I want to get this comic book." Then they'll start listening, rather than me going to them without having an audience.



Medley's work on *Justice League America* included the early appearances of General Glory and science-fiction elements like this giant robot.

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Action#330,338,339 fr; 342 vf; 403 fr+; Adventure Comics#255 fr; 435,440 nm; Amazing Adventures(1970)#3 vf; 7 fr; Amazing Spider-Man#93 gd+; 104,114,148,Ann.8 vf; 119 gd+; 123,125-127,177 vf; 133,155,156,159,174,180 fr; 138 vf; 153,154, 158 fr+; 172,183,188-190 vf; Astonishing Tales(1970)#1 vf; 29 fr+; 31 vf; Avengers(1963)#24,27 gd+; 31,55,56,65 vf+; 61,67 fr; 92, 96 gd+; Capt.America#105 gd+; 115,119,120 vf; 118 vf+; 149,179 nm; Capt.Marvel(1968)#5 fr; 8,9,27 fr+; 29 vf; The Cat#1 fr; Champions#2-5,7,9,10,12-16 nm; 8 vf; Conan#9,9 gd+; 12,19,20 vf+; Daredevil#17 fr+; 21,23,31 vf; 24,34,44,51 vf+; 27 gd+; 48,50 fr; Defenders#2 vf; Demon(1972)#15 fr+; Dennis the Menace(1953)Giant#9(Sun.51) gd; Detective#343,360 gd+; 384 vf; 423 vf; Doc Savage(1972)#1 vf; Doctor Solar, Man of the Atom(1962)#16 vf; 21 fr; Donald Duck#37 gd+; Doom Patrol(1964)#107 vf; 115,118 vf; Eighty-Page Giant#10 fr; Famous First Editions#C-26 vf; Fantastic Four(1961)#37 fr+; 42,47,60 gd; 77,79,Ann.6 vf; 81,83,87 vf; 102 fr; 105,107,108 fr+; Fantasy Masterpieces(1968)#2 fr; Flash#166 gd; 197 gd+; 205 vf; Forever People(1971)#3 vf; 7 fr+; 9 fr; Four Color#286 fr+; 446 fr; 450 gd+; 693 fr; 1354 gd+; Frankenstein(1973)#1 vf; Ghost Rider(1973)#5 vf; 8 fr+; 20 fr; Giant-Size(1974)Man-Thing#5 nm; Spider-Man#1 vf; 2,5 vf; Super-Stars#1 fr; Green Lantern(1960)#27 fr; 77 gd; Hawkman(1964)#9 fr; 19 gd+; Hero for Hire(1972)#2,4 fr+; 5 vf; 13 nm; Incredible Hulk#109,111,113,200 vf; 120 fr+; Ann.1 fr+; Inhumans#1 nm; Iron Man(1968)#8 gd+; 17 vf+; 38,39 fr+; Ann.2 vf; Joker#3 nm; Journey into Mystery#91 fr; 118,121 fr+; 124 gd; Kid Colt Outlaw#75 gd+; Korak, Son of Tarzan(1964)#11 fr; Lancer#3 fr; Limited Collector's Edition#C-22 vf; Looney Tunes and Merrie Melodies Comics#55,56 fr+; Magnus, Robot Fighter(1963)#11 gd; 25 gd+; Man-Thing(1974)#2 vf; M.A.R.S. Patrol Total War#5 fr; Marvel Feature(1971)#12 vf; Marvel Premiere(1972)#8 vf; 16 fr+; 17,19-21 vf; 25 fr; Marvel Spotlight(1971)#11 fr; 32,33 nm; Marvel Two-In-One(1974)#2,3 vf+; 4 nm; 5 fr+; Master of Kung-Fu#19 nm; Metal Men(1963)#16 gd; 48,49 fr+; Metamorph(1965)#4 gd+; Munsters(1965)#8 gd; Mutt and Jeff#112 vf; Nick Fury, Agent of SHIELD(1968)#2 fr; 5 vf; Not Brand Echh#2 fr+; Popeye#71 vf; Power Man(1974)#17 vf; Queen of the West, Dale Evans#5 gd; Sad Sack World#13 vf; 77 Sunset Strip#01-742-209 fr+; Sgt.Fury#6 fr; 48 vf; Ann.3 gd+; Shadow(1973)#5 nm; Space Family Robinson#26 vf; Spectacular Spider-Man(1976)#3,4 fr; 13,15 nm; 27 fr+; Star Wars#5,6 vf; 9,14 vf+; 11,12,14,17,21,27,29 nm; Strange Adventures(1960)#211 vf; Strange Tales#179 nm; 180 vf+; 181 vf; Sub-Mariner(1968)#7,12,13 vf; 8,14 gd+; 17,18 fr+; 28,40 vf; 32 vf+; Superboy#120 vf; 126,130 vf+; Super-Heroes(1967)#1,2 vf+; 3 fr; Superman#188 gd+; 209 vf; Superman's Pal Jimmy Olsen#133 vf+; Swamp Thing(1972)#7 vf; Tales to Astonish#73,75,80,94,97 gd+; Teen Titans(1966)#2 fr+; 3,5 gd; 14 vf+; 20 vf; 27,30 fr; 41 vf+; Thor#133 gd+; 141,145,154,155 vf; 161 vf+; 162 gd+; 166 gd; 178,181 fr; 180 fr+; Three Stooges(1969)#14 gd; Tomb of Dracula(1972)#12 fr+; 16,17 fr; 23 vf; Walt Disney's Comics & Stories#124 gd; Warlock(1972)#2,3 vf+; 4,6 nm; 10,11 vf; 12,13 vf; What If(1977)#4-6,8,9 nm; World's Finest#153,158 vf+; 160 vf; X-Men(1963)#102 vf; 105 vf+; Ann.2 gd;

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Action#329 fr+; Amazing Adventures(1970)#5-7 fr+; 18 vf+; Amazing Spider-Man#33 fr+; 57 gd; 77 gd+; 105,113,116 vf+; 132,144,155 fr+; Astonishing Tales(1970)#30 vf+; Avengers#29,94,95 vf+; 49,97,Ann.87 fr; 112 vf; Batman#173 gd+; 183 gd; 233 fr; 245 vf; Brave & the Bold#86 vf+; 89 fr; Capt.Action#1 gd; Capt.America#101 gd; 108,108,112 vf; 114 fr; Capt.Marvel#2,28 fr; 32 vf; Champions(1975)#1 vf; Conan#7 vf; 9 vf+; 10 gd; 12,13 fr; 15vf; 20,22 fr; Daredevil(1964)#9 fr+; 19 vf; 32,34,37,50 fr; 41,44,46,47,49 fr+; 91 vf; Dennis the Menace(1953)#10 fr+; Detective#351 vf; Dr.Kildare#7 vf+; Doctor Strange#179 vf; 180 vf+; Fantastic Four#38,100 gd; 41,43 gd+; 67 fr; 74 vf; 79,80,82 vf+; 81,85,86 fr; 89,93,96 fr+; Fantastic Voyages of Sinbad#2 vf+; Fear#10 nm; 1st Issue Special#9 vf+; Flipper#3 fr; Fly Man(1965)#31,33 vf+; Forever People(1971)#2 vf+; 11 vf+; Ghost Rider(1973)#9 vf; 17,18 vf+; Giant-Size Superheroes featuring Spider-Man#1 vf; Green Lantern(1960)#87 vf+; 89 fr+; Hanna-Barbera Super TV Heroes#3 gd; Hawkman(1964)#7 fr+; 10 gd; 12,13 gd+; Incredible Hulk#104,108 gd+; 111,114,117,200 fr; 113 vf+; Ann.1 gd; Ann.3 nm; Iron Man(1968)#8 vf; 11,13 vf+; 19 fr; 40 vf; Joe Yank#14 fr; Jungle Jim(1967)#5 vf; Justice League of America(1960)#42 vf+; 64,66 fr; Kamandi(1972)#4 vf; Lancer#2 fr+; Limited Collector's Edition#C-25 nm; Looney Tunes and Merrie Melodies Comics#45 fr; Magnus, Robot Fighter(1963)#4 gd; 16,18 vf; 21 fr; 22,27 vf; Marvel Premiere(1972)#3 fr; 4 vf+; 17,19 vf; Marvel Spotlight(1971)#8 fr; 29 nm; Marvel Team-up(1972)Ann.1 fr; Marvel Two-In-One(1974)#3 nm; 5 vf; Nick Fury, Agent of SHIELD(1968)#3,4 fr; 5 vf+; Plastic Man(1966)#4 fr; 7 fr; Shadow(1974)#2,4 vf+; Silver Surfer(1968)#12,15 vf; Special Marvel Editions#15,16; Spectacular Spider-Man(1976)#3-5 vf; 6 fr; 7,8 fr+; Star Trek(1967)#12,19 gd; Star Wars#5,6 vf+; 8,9,10,Ann.1 nm; Strange Adventures#213 vf+; Strange Tales#178 fr+; Sub-Mariner(1968)#11 fr; 16 vf+; 25,30 nm; Superman#180 gd+; 214 vf+; Superman's Girlfriend Lois Lane#72 fr+; Superman's Pal Jimmy Olsen#85,90 fr; Swamp Thing(1972)#7 fr; Tales of Suspense#71 gd+; 83,86 vf; Tales of the Unexpected#91 vf; Tales to Astonish#71,86,87,89,91 vf; gd+; Teen Titans(1966)#13,15-17 fr; Thor#136 vf; 151,153,157,159,168 vf+; 158 gd; 164 fr; Tower of Shadows#6 nm; Warlock(1972)#10 vf+; World Around Us#7 vf; World's Finest#155 fr; X-Men(1963)#105,106,110,117,119,123,124 fr; 120 vf;

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Amazing Adventures(1970)#1 fr; 7,8 vf; Amazing Spider-Man#35,38 fr+; 67,95,99,120,136,137 vf; 110,112 fr; 128,142,177 fr+; 152,154,157 vf+; Annie Oakley & Tagg#8 vf; Aquaman(1962)#26 gd+; Astonishing Tales(1970)#5 vf; 25 vf+; 30 nm; Atom#24 vf; Avengers#12 gd; 18,29 vf+; 27,95,96 fr; 67 vf; Batman#179 fr+; Capt.Action#4 fr; Capt.America#104 vf; 113 gd+; 116 fr+; Capt.Marvel(1968)#1 gd; 25,26 fr+; Champions#1 vf+; Conan(1970)#11 vf; 21,22 fr+; 23 fr; Dagar the Invincible#1 vf+; Daredevil(1964)#13,17 gd+; 21,24,29,30 fr; 31 fr+; 48 vf; Dell Giant Comics#1 Abraham Lincoln vf; Demon(1972)#6,14 nm; Dennis the Menace(1953)#11 gd+; Detective#342,344,345,352,358 vf+; 356 fr; Doctor Solar(1962)#18 fr; Doctor Strange#179 vf+; 180 fr; Doctor Strange(1974)#3 vf; Doom Patrol#106 vf; 120 fr; Eighty-Page Giant#15 gd+; Famous First Editions#2#-6 nm; Fantastic Four#24 fr; 30,66 gd; 32,36,38-40 gd+; 56,Ann.4 vf; 69,70 vf+; 68,80 fr; 82 fr+; Flash#162,173 vf; 170 gd+; Forever People(1971)#2 fr; 11 nm; Giant-Size Spider-Man#4 vf; Green Lantern(1960)#82 vf+; 83 fr; Hawk and the Dove(1968)#5 fr; Hawkman(1964)#4 fr; 10 gd+; 12,15 vf; 16,23,24 vf+; 22 fr; Incredible Hulk#103,105,Ann.2 vf; 109 fr; 115,141,200 fr+; 121 vf; 182 gd+; Invaders(1967)#1 gd+; Iron Man(1968)#7 fr; 8,9 vf+; 12,15,16 fr+; 20 vf; 56 vf+; Journey into Mystery#113 vf; Justice League of America(1960)#40; 42 fr; 72 fr+; Kamandi(1972)#1 vf+; 2 fr+; Limited Collector's Edition#C-55 vf; Magnus, Robot Fighter(1963)#13,17 vf+; Man from Uncle#6,13 vf+; 18 fr; Marge's Little Lulu(1945)#125 fr; Marvel Feature(1971)#3 fr; Marvel Premiere#16-20 nm; Marvel Spotlight(1971)#1 fr+; Marvel Super-Heroes#14 fr+; 20 fr+; Metal Men(1963)#36 fr; 41 vf+; Midnight Mystery#3 vf; Nick Fury, Agent of SHIELD#7 vf; Not Brand Echh#1 fr+; Phantom Stranger(1969)#4 fr; Plastic Man(1966)#6 vf; Queen of the West, Dale Evans#16 fr; Sandman(1974)#1 nm; Scamp(1956)#10 fr; Shadow(1973)#2,4,6 nm; Silver Surfer(1968)#8,9 vf; 11,12 vf+; Spectacular Spider-Man(1976)#1 vf; 4 vf+; 7 vf; Spectra(1967)#8 vf+; Star Spangled War Stories#142 vf; 148 vf+; Star Trek(1967)#13 gd+; 23,34 fr; Star Wars(1977)#4 vf; 5 nm; Strange Adventures#207,209 vf+; 212 fr; Strange Tales#157,158 fr; Sub-Mariner(1968)#1 fr+; 4-6,8,10 fr; Superboy#131 vf; Superman#182,184-186,189,213 fr; Superman's Girlfriend, Lois Lane#63-65 vf+; 69 fr; Superman's Pal Jimmy Olsen#97 vf; Tales of Asgard(1968)#1 fr+; Tales of Suspense#72,73,87,88 vf+; Tales to Astonish#80 fr; 87,95,98 vf+; Teen Titans(1966)#19 fr+; 20 fr; Thor#134 vf; 159,162 fr; Tomahawk#30 gd; Tomb of Dracula(1972)#2 gf; 3 fr; 6 fr+; 13 vf; 15 vf+; 19,20,50 nm; Tower of Shadows#2,7 vf+; Warlock(1972)#10,11,15 fr+; 13,14 nm; Werewolf by Night(1972)#7 gf; 32 gd+; 33 fr; World's Finest#163 vf; X-Men(1963)#34,42,47,57,60,63 vf; 116,117,119 fr+;

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406, 408 NM+	EACH	MY SECRET LIFE 32	FN	56	AMAZING STORIES 1299 VOF \$10;	1140	VO+ \$10
ADVEN BOB HOPE 44	OVG	MYSTIC 30	FAIR	510	1047 VOF \$ 8		
46 GD+		OUR ARMY AT WAR 211, 212			1246 (V. 2-5) VOF \$10;	441 (V. 2-4) VOF \$10	
ADV INTO MYSTERY 8	FR+	WPM	EACH	58	ASTONISHING 342	VG+	5
ADV INTO TERROR 28	FR+	OUT OF THIS WORLD 14	FRUGD	56	COSMIC 741	FAIR (No B.C. Cvt)	56
ADV OF JAGUAR 7	GD+	POLICE 126	GOOD	57	FAMOUS FANTASTIC MYST 345	VG+	59
ALL-TRUE CRIME 28	GD	PRIZE WESTERN 107	OVG	510	1246	FN+	59
ALL-TRUE ROMANCE 30	GD	RAMAR 4	FAIR	59	FANTASTIC ADVENTURES 343	GD (Black)	58
AQUAMAN 25, 26, 32 OVG	EACH	REAL LIFE 35, 39	GD	EACH	SCIENCE FICTION QUARTERLY 852	VG	55
31 VOF		REFLEXMAN 20	OVG	56	THRILLING WONDER 1040	VG	510
ARCHIE 75	VG	NOT FURY 14	FAIR	56			
90 VG		21	FN+	59			
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10	GD+	30	NM	510			
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BATMAN 16 NM \$10, 5, 5 NM+	EACH	SPACE ADVENTURES 21	FAIR+	510			
BATMAN 166	FRUGD	STRANGE TALES 77	FAIR	510			
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BIG LAND FC RIZ	GD+	SUPERMAN 265, 266, 268	NM	EACH	3		
BIG SHOT REAR	GD+	SWINGIN' W. SCOOTER 12, 15	VF	EACH	9		
BLAZING WESTERN 2	VG	TEENAGE ROMANCES 37	GD	510			
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BUCK BUNNY 86	VO+	TIPPY TORN 14, 17	GD	RACK	52		
CAPT STORM 16, 16 WPM	EACH	TOP CAT (C) 13	VF	510			
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DATE WITH JUDY 57	VG	WELSH 82	GD	53			
DON DICK 106, 106, 106 VF	EACH	WORLD OF FANTASY 3	PRFR	510			
DRAKE H. WHEELER 30, 32	FN	XAMEN 23	GD	510			
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KORBI 9	GD						
EMERGENCY 1	NM						
FAMOUS FLENNIES 17	POOR+						
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FATMAN BRIAN BAUER 1	FAIR						
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FIGHT W/ 89	FW	44	VO	51			
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FLINTSTONES (46) 17, 18	VF	EACH	5				
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FUNKY PHANTOM 10	FN						
GENIE AUTRY 10	POOR						
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GOOD 9	FAIR						
GRATE GREAT APE 2	VG						
HA HA 71	VG						
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WPM	EACH	58	
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RAMAR 4	FAIR	59	
REAL LIFE 35, 39	GD	EACH	5
REFLEXMAN 20	OVG	56	
NOT FURY 14	FAIR	56	
21	FN+	59	
29	FN+	510	
30	NM	510	
SIX MILLION DOLLAR MAN 1	NM+	54	
SON OF YULCAN 49	VF	58	
SPACE ADVENTURES 21	FAIR+	510	
STRANGE TALES 77	FAIR	510	
SUPERBRAT 3	VO+	56	
SUPERMAN 265, 266, 268	NM	EACH	3
SWINGIN' W. SCOOTER 12, 15	VF	EACH	9
TEENAGE ROMANCES 37	GD	510	
THUNDERBOLT 34, 35, 39	VP+	EACH	5
TIPPY TORN 14, 17	GD	RACK	52
TOP CAT (C) 13	VF	510	
UNEXPECTED 145	NM	57	
UNUSUAL TALES 4	GD	51	
WEDDING BELLS 8	VG	58	
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	22 FN+	18	88 F-VF	25 DAVLADD	VG	22
	25 FN+	18	89 F-VF	25 MAGICSW	VG+	17
	26 F-VF	20	90 FN+	23 RINGOFBRIGHT	VF-NM	30
	29 F+	17	94 FN	20 SMOKY	VF+	20
	35 FN+	18	96 VF-	27 FALLROMANEM	VG-F	10
	36 F-VF	17	97 VF-	28 LORDJIM	VF	18
	40 VF	20	98 F+	22 RIOCONCHOS	F-VF	20
	40 VF-	18 THOR	122 VG-F	22 WWBROSGRIM	VG-F	14
	48 VF-	13	155 F-VF	20 WWBROSGRIM	VG+	12
	50 VF-	15 WARLOCK	1 VF-	18 ROCKYFF	5 GD+	14
	51 VF+	16 X-MEN	38 VG+	18 ROOM222	2 VF	15
FANT4	61 FN+	20 GOLDEN AGE AND	MISCROYROG	4 G-	15	POSTAGE
	63 F-VF	22 ARIZ KID	6 G-VG	15 STARTREX	16 FN	33
	70 FN+	20 BLUEBEET	1 VG+	25	22 VG-F	20
	71 VF	20 BOY COMI	58 G-VG	20	37 F-VF	23
	77 VF+	23	75 VG-	18	38 VF	28
INC HULK	102 GD	19	78 VG	20	50 VFNM	20
	103 VG-F	22	88 VG	20 STRUSS1	75 VG-	22
	103 VG-F	22 BUCKRG	OK1 FN+	15 TALESNX	94 VG-F	15
	103 VG-F	22	281 VG	18 TERAPIRA	23 VG	15
MANTHING	1 VFNM	18 BUGS	281 VG	17 TEXFARR	1 VG-	19
MARV FEA	2 FN+	18 CAPMIDN	19 PGM	18 TRUE	29 VG+	16
	4 VFNM	12 COLT45	4 VG+			
MAR PREM	2 VF	18 COSMO	4 G-VF	25		
MSUPHERO	14 VG-	25 DDEVIL	68 G/G+	17		
	14 VG-	25	95 VG-	15		
NEW MUT	87 NM	30 DRSOLAR	1 FR	20		
SILVSURF	7 VG-	18	11 F-VF	22		
	14 VG+2	22 FASTFICT	4 G-	20		

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DELL COMICS

Alvin #14g...\$5
Alvin For President fair...\$2
Andy Panda #326g...\$3.50
Animal World #713g...\$5
Beverly Hillbillies #13vg...\$10 + #18vg...\$10
Donald Duck #39fair...\$4
Duck Album #611fair...\$4
Hi-Yo Silver #10fair...\$3
King of the Royal Mounted #19fair...\$4
Leslie #33g...\$2.50
Looney Tunes #215f...\$4
Mickey Mouse #81f...\$4
Oswald the Rabbit #53g...\$3
Rudie Kazootie #45g...\$6
Ruff and Reddy #7g...\$6
Thirteen #25vg...\$5.50
Voyage to the Deep #3fair...\$2.50
Walt Disney's Comics
#156fair...\$3.50 + #166g...\$4
#170vg...\$7 + #176g...\$4
#177fair...\$3 + #195g...\$4
#199g...\$4 + #239g...\$4

GOLD KEY COMICS

Boris Karloff #11g...\$3.50
#12g...\$2.75 + #40g...\$1.50
#52f...\$1.50
Brothers of the Spear #1vg...\$7
Korak #8g...\$2.50 + #13vg...\$5 + #15vg...\$4.50
#16vg...\$5 + #18g...\$2 + #25vg...\$3
#28vg...\$3.50 + #30vg...\$3 + #32vg...\$2.50
#33f...\$2.50 + #34f...\$2.50 + #35f...\$2.50
Magnus Robot Fighter #6g...\$10 + #10g...\$10
#12g...\$5.50 + #16g...\$5.50 + #17g...\$5.50
Scamp #1g...\$3 + #6vg...\$4
Tarzan #13vg...\$3 + #14vg...\$2
#161fair...\$1.50 + #177vg...\$3.50
#181g...\$1.50 + #185vg...\$3 + #186vg...\$3
#1...\$4.50 + #188vg...\$3 + #1...\$4.50
#194f...\$4.50 + #198vg...\$3

Bipley's Believe It Or Not

#6vg...\$4.50 + #30vg...\$2.50
Twilight Zone #41vg...\$1.50
Wacky Witch #2vg...\$2

MARVEL COMICS

Amazing Spiderman #35fair...\$9
Astounding Tales #1vg...\$9 + #5f...\$6.50
#6g...\$3
Avengers #56poor...\$2
Captain America #13vg...\$3
Captain Marvel #15f...\$8 + #20vg...\$3.50
#21f...\$4
Chamber of Darkness #8f...\$4.25
Chili #17f...\$3
Daredevil #51g...\$3.50 + #60f...\$4.50
Dr. Strange #182g...\$6
Groovy #3g...\$2.50

Not Brand Echh #1g...\$4

Rawhide Kid #87vg...\$3 + #88g...\$2 + v...\$5
#91f...\$4
Sgt. Fury #92vg...\$4
Strange Tales #128fair...\$6
Tales of Suspense #97g...\$6.50 + #99g...\$8

DC COMICS

Action Comics #356f...\$5.50
Aquaman #17fair...\$9 + #28g...\$8
Blackhawk #243f...\$3.50
Brave and the Bold #74vg...\$8.50 + #77g...\$5
Detective Comics #342g...\$9.50
Flash #206f...\$8
Justice League #45g...\$5 + #56g...\$6 + #63f...\$4
New Gods #2vg...\$8.50
Phantom Stranger #8f...\$6.50 + #10g...\$2
#12f...\$6.50

Rip Hunter...Time Master

#20g...\$8.50
Secret Six #5vg...\$9
Showcase #89f...\$4 + #90f...\$4
Superboy #83g...\$9.50
#130g...\$3.50 + #132g...\$3.50
#134g...\$3.50 + #136g...\$3.50
#140g...\$3.50
Superman #181g...\$5
#201fair...\$2.50 + #213vg...\$9.50
#237g...\$2

Superman's Pal Jimmy Olson

#75g...\$3.50 + #86g...\$3.50
#93g...\$1.75 + #98g...\$3
#121g...\$2 + #125vg...\$3

GOLD & SILVER AGE BARGAIN BIN

GP COMICS - 203.929.0236 - PO BOX 3614 MILFORD CT 06460 - \$5 S&H \$25 MIN

ABBOTT & COSTELLO	46 F	9.00	29 G	5.00	8 F	4.00	149 VF-	1.50	52 F	2.50		
1 F	6.00	48 VG	5.00	30 F	4.00	9 F	4.00	153 VF+	3.00	53 VF-	3.50	
ACTION	51 G	5.00	32 F	5.00	10 F	4.00	158 VF	2.00	54 F	2.50		
315 F	2.50	53 F	9.00	34 F+	5.00	16 VG	4.00	160 VF+	5.00	56 VG+	1.50	
319 F+	2.50	54 VG+	5.00	35 F-	4.00	BOZO	162 F	2.00	57 VF	3.00		
322 F	2.00	68 F	5.00	36 G	2.50	464 VG	9.00	163 VF+	3.00	59 VG+	2.50	
332 F+	2.50	70 F+	7.00	37 VF	9.00	551 VG	9.00	165 VF+	3.00	60 VG+	2.50	
ADVEN COMICS	73 F+	7.00	37 G	2.50	BRAVE & BOLD	172 VF+	5.00	65 F	1.50			
282 G	5.00	75 F	5.00	38 F+	6.50	38 VG	7.50	CAPTIN MARVEL	CHAMPIONS			
302 F	6.00	76 F	5.00	40 F	2.50	48 F	9.00	1 F+	9.00	1 NM	5.00	
305 VG-	2.50	82 F	5.00	AVENGERS		50 VG	9.00	16 NM-	5.00	6 NM	2.50	
307 VG	2.50	83 F	5.00	6 VG	9.00	53 VG+	7.50	21 F	1.25	COWBOYS/AFRICA		
310 F+	4.50	88 G	2.00	14 VG	7.50	56 F+	7.50	22 VF	2.50	1 F	5.00	
311 VG	2.50	89 VG	2.00	20 F	7.50	58 F+	9.00	27 VF+	5.00	THE CREEPER		
312 VG+	2.50	90 F	5.00	21 F	5.00	66 F+	4.00	30 NM	5.00	1 F	9.00	
315 VG	2.50	91 F+	5.00	22 F	5.00	70 VG	3.00	CAPT SAVAGE	2 F/VF	8.50		
316 F+	5.00	92 F	5.00	23 F+	5.00	72 F	5.00	1 VF	4.00	DAREDEVIL		
317 VG-	5.00	96 VG+	5.00	25 F	5.00	77 F+	4.00	2 VF	3.00	8 G	7.50	
318 VG-	5.00	AQUAMAN		29 F+	5.00	85 VG	4.00	3 VF	3.00	9 VG+	7.50	
319 VG-	2.50	3 VG-	5.00	32 F	2.50	98 F	2.50	7 VF+	2.50	10 VG	9.00	
321 VG+	2.00	4 VG	5.00	33 F	2.50	106 F	2.00	8 VF+	2.50	11 VG+	9.00	
326 VG-	4.00	5 VG	9.00	34 F	2.50	BROTHER/SPEAR	10 F	1.50	12 VG	9.00		
328 F	5.00	6 F	9.00	BATMAN		1 VF+	5.00	11 F+	1.75	13 VG	7.50	
328 F+	5.00	13 F-	5.00	144 VG-	9.00	BRO THE GEEK	1 VF	5.00	CAPT STORM	15 VG+	9.00	
329 F	5.00	14 F+	9.00	148 G+	7.50	1 VF	5.00	2 VF-	3.00	16 F	7.50	
330 F	5.00	17 VG-	2.50	149 VG	9.00	BULLSEYE	10 FAIR	5.00	CHALLUNKNOWN	18 F+	6.50	
331 VG	5.00	19 F	8.50	150 F	9.00	1 NM	5.00	CAP AMERICA	11 G+	5.00	20 G+	2.50
332 F	4.00	27 F	5.00	151 VG	6.00	105 VG	1.50	13 VG+	9.00	20 F	7.50	
333 VF-	4.00	29 VG+	4.00	163 G+	5.00	108 VG	1.50	14 VG+	9.00	23 F+	5.00	
340 VG	4.00	32 F	5.00	163 F	7.50	110 VG	5.00	15 VG	9.00	24 F	9.00	
ALL AMER MEN/WAR		32 F-	2.50	166 VG	5.00	112 F	6.00	17 VG-	5.00	25 G+	1.25	
28 G	9.00	34 F	2.50	167 VG	6.00	114 F	3.00	20 F	9.00	25 F	4.50	
54 VG	9.00	35 F	2.50	184 F	9.00	115 F	3.00	26 F	5.00	26 F+	4.50	
109 F	7.50	40 F	2.50	193 F+	7.50	119 VF	7.50	27 VG+	5.00	26 VG+	2.50	
114 F+	7.50	41 F	2.50	210 F+	4.00	122 VF	3.00	28 VG	5.00	27 F	5.00	
116 VF-	9.00	43 F+	2.50	252 F	2.00	124 VF+	5.00	34 VG	2.50	28 F	3.50	
ALL STAR WESTERN		5 VG+	9.00	1 NM	6.00	125 F+	1.25	36 VG	2.50	29 F	3.00	
118 F	7.50	9 VG	7.50	2 NM	3.00	128 VF	2.50	37 F	5.00	31 VG	2.00	
AMAZ SPIDERMAN		12 VG+	5.00	3 NM	1.50	130 VF+	4.00	39 F	9.00	31 F+	4.00	
32 G	5.00	15 F+	9.00	5 NM	1.50	131 VF	2.50	47 F	3.50	33 VF-	5.00	
37 G	5.00	18 F-	5.00	BLACK DIAMOND		138 VF	2.50	48 F+	2.50	34 F	2.50	
42 VG	5.00	23 VG+	2.00	11 F+	9.00	139 VF+	3.50	49 VF	3.50	35 F	2.50	
44 VG	5.00	24 VG	2.00	BORIS KARLOFF		143 VF	2.50	50 VF-	4.50	36 F	5.00	
44 F	9.00	26 VF	9.00	6 F	4.00	145 VF-	1.50	51 F+	2.50	37 F	2.50	
45 VG	5.00	27 F	5.00	7 F	4.00	146 VF+	3.00	52 VF-	2.50	39 VF-	5.00	

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TITLE	GRADE	PRICE	TITLE	GRADE	PRICE	TITLE	GRADE	PRICE	1970's KEY BOOKS!!!!		
Amazing Spider-Man	#22 GD	\$15	Amazing Spider-Man	#56 VG	\$9	X-MEN	#36 VG+	\$8	TITLE	GRADE	PRICE
Amazing Spider-Man	#27 VG-	\$15	Amazing Spider-Man	#57 VG+	\$9	X-MEN	#38 VG	\$7	ASTONISH. TALES	#1 VF-	\$10
Amazing Spider-Man	#30 VG	\$12	Amazing Spider-Man	#58 VG+	\$9	X-MEN	#39 FN-	\$10	ASTONISH. TALES	#25 VF-	\$10
Amazing Spider-Man	#31 VG	\$12	Amazing Spider-Man	#59 VG+	\$9	X-MEN	#41 FN-	\$10	AVENGERS	#100FN	\$10
Amazing Spider-Man	#33 VG	\$12	Amazing Spider-Man	#60 FN	\$10	X-MEN	#42 VG+	\$8	CONAN (1ST RED	#24 FN+	\$5
Amazing Spider-Man	#36 VG	\$12	Amazing Spider-Man	#61 FN	\$5	X-MEN	#43 FN-	\$8	CREAT. ON THE LOOSE	#10 VF-	\$10
Amazing Spider-Man	#37 VG+	\$12	Amazing Spider-Man	#62 FN-	\$5	X-MEN	#44 VG+	\$8	DEFENDER S	#1 FN	\$10
Amazing Spider-Man	#40 GD+	\$15	Daredevil	#5 GD+	\$10	X-MEN	#45 FN-	\$9	KAMANDI	#1VF	\$10
Amazing Spider-Man	#41 VG-	\$10	Daredevil	#8 VG	\$10	X-MEN	#46 VG+	\$8	KULL	#1VF-	\$10
Amazing Spider-Man	#44 VG	\$10	Daredevil	#9 VG	\$10	X-MEN	#47 FN-	\$9	LUKE CAGE	#1VF-	\$10
Amazing Spider-Man	#45 VG	\$10	Daredevil	#13 VG+	\$10	X-MEN	#48VG+	\$8	MRV PREM. (WARLOCK)	#1 VF-	\$7
Amazing Spider-Man	#46 VG	\$10	Daredevil	#14 VG	\$10	X-MEN	#49 VG	\$8	MRV SPOTLIGHT	#5 VG	\$10
Amazing Spider-Man	#48 VG	\$10	Daredevil	#15 VG+	\$10	X-MEN	#50 VG-	\$7	MRV. SPOTLIGHT	#2 FN	\$15
Amazing Spider-Man	#49 VG	\$10	Daredevil	#20 VG	\$8	X-MEN	#51 VG+	\$8	SUB-MARINER	#35 VF-	\$10
Amazing Spider-Man	#51 VG-	\$10	Daredevil	#22 VG+	\$6	X-MEN	#52 FN-	\$7	SWAMP THING	#3 VF-	\$7
Amazing Spider-Man	#52 VG+	\$9	X-MEN	#16 VG-	\$10	X-MEN	#54GD+	\$6	SWAMP THING	#2 VF-	\$10
Amazing Spider-Man	#53 VG+	\$9	X-MEN	#17 VG-	\$10	X-MEN	#56 VG+	\$7	SHADOW	#1 VF+	\$10
Amazing Spider-Man	#54 VG	\$9	X-MEN	#32 VG	\$9	X-MEN	#58 VG	\$5	DAREDEVIL	#168 VF+	\$10
Amazing Spider-Man	#54 VG+	\$9	X-MEN	#33 VG+	\$10	X-MEN	#66 FN-	\$7			
Amazing Spider-Man	#55 VG+	\$9	X-MEN	#35GD+	\$10	X-MEN	ANN #2	\$7			

EVENTS (From Page 53)

08520. PH: 609-448-7585.
- Mar 1 NJ**, Garfield. Comic Book, Sports Card & Collectibles Show, Boys & Girls Club, 490 Midland Ave., SH: 9:30am-3:30pm, T: 60-8, F: \$35. for 1, \$65. for 2, A: \$1., under 7 free. Gary Sipos, 1 Garden Ct. N., Garfield, NJ 07026. PH: 973-340-2218 or 478-7662 day of show.
- Mar 1 NJ**, Hazlet. Comic Book, Sports Card & Collectibles Show, Ramada Inn, 2870 Hwy. 35 Pky, Exit 117 to Rt. 35 S. 2 mi., SH: 9:30am-3:30pm, T: 40-8, F: \$50., A: \$2. Collectors Showcase, Sandy Grecco, PO Box 189, Atlantic Highlands, NJ 07716. PH: 732-291-1632.
- Mar 1 NJ**, Wayne. Comic & Collectibles Show, Co. #1 Firemen's Convention Ctr. 1 Parish Dr. off 202 N., SH: 9am-3pm, T: 110-6, F: \$20., A: free. Phil DeMario, 137 Silex St., Clifton, NJ 07013. PH: 973-742-2647 or 694-9773 day of show.
- Mar 8 NJ**, Elmwood Park. Comic Book, Sports Card & Collectibles Show, American Legion Post #147, Legion Pl. (1 blk. W. of Midland Ave. off Market St.), SH: 9:30am-3:30pm, T: 50-6, F: \$30. for 1, \$55. for 2, A: \$1., under 7 free. Gary Sipos, 1 Garden Ct. N., Garfield, NJ 07026. PH: 973-340-2218 or 201-796-9717 day of show.

NEW YORK

- Feb 13 NY**, Brooklyn. Fri. Nite Comic Book, Sports Card, Non-Sports Card, Toys, Action Figure & Collectibles Show, St. Dominics Church, 20th Ave. & Bayridge Pky. (75 St.), SH: 6pm-10pm, T: 50-9, F: \$40., A: free. Sunrise Prods., Scotty O'Donnell, PO Box 340625 Ryder Stn., Brooklyn, NY 11234. PH: 718-251-2075 or 241-6477.
- Feb 14 NY**, Staten Island. Comic Book & Sports Card Show, St. Sylvester's School, 884 Targee St., Clove-Richmond Rd., Exit 278, SH: 10am-4pm, T: 40-9, F: \$50., A: free. Joe Dezio, 884 Targee St., Staten Island, NY 10804. PH: 718-351-8056.
- Feb 14 NY**, Manhattan. Big Apple Comic Book & Toy Convention, St. Paul Apostle Church, 9th Ave. btw. 59th & 60th St., SH: Sat. 10am-6pm, A: \$5. PH: 718-275-1567.
- Feb 21 NY**, Sayville-LI. Comic Book, Non-Sports & Action Figure Show, Attias Mart Indoor Flea Market, 5750 Sunrise Hwy. & Broadway, SH: 10am-5pm, T: 40, A: free. Paul DeCarlo, PO Box 1354, Massapequa, NY 11758. PH: 516-289-7398.
- Feb 21-22 NY**, Yonkers. Comic Book & Toys Show, The Mall at Cross County, 750 Central Ave., SH: 10am-6pm, T: 40-8, F: \$125., A: free. Steve Tepper, 57-65 59th St., Maspeh, NY 11378. PH: 718-894-5310 or 516-379-8300.
- Feb 22 NY**, Brooklyn. Sun. Comic Book, Non-Sports Card, Toy, Action Figure & Collectibles Show, Temple Hill, Ralph Ave. at Ave. L, SH: 10am-5pm, T: 50-8, F: \$40., A: free. Sunrise Prods., Scotty

O'Donnell, PO Box 340625 Ryder Stn., Brooklyn, NY 11234. PH: 718-251-2075 or 241-6477.

Feb 27 NY, Brooklyn. Fri. Nite Comic Book, Sports Card, Non-Sports Card, Toys, Action Figure & Collectibles Show, St. Dominics Church, 20th Ave. & Bayridge Pky. (75 St.), SH: 6pm-10pm, T: 50-9, F: \$40., A: free. Sunrise Prods., Scotty O'Donnell, PO Box 340625 Ryder Stn., Brooklyn, NY 11234. PH: 718-251-2075 or 241-6477.

Feb 28 NY, Massapequa-LI. Comic Book, Non-Sports & Action Figures Show, Elks Lodge, 2162 Veterans Blvd., SH: 9am-3pm, T: 40, A: \$1., under 8 free. Paul DeCarlo, PH: 516-289-7398.

Mar 6-8 NY, Manhattan. Big Apple Comic Book & Toy Convention, St. Paul Apostle Church, 9th Ave. btw. 59th & 60th St., SH: Fri. 12noon-6pm, Sat. 10am-6pm, A: \$5. PH: 718-275-1567.

Mar 7 NY, Rochester. Comic Book, BB Card & Toy Show, I.H.S. 260 Cooper Rd., SH: 10am-4pm, T: 60-65 6, F: \$30. for 1, \$55. for 2, A: \$1. Tim Mabb, 60 Furlong St., Rochester, NY 14621. PH: 716-338-3061 after 6pm or Art Trevas, PH: 716-544-6046.

Mar 7 NY, Sayville-LI. Comic Book, Non-Sports & Action Figure Show, Attias Indoor Flea Market, 5750 Sunrise Hwy. & Broadway, SH: 10am-4pm, T: 40, A: free. Paul DeCarlo, PH: 516-289-7398.

Mar 7-8 NY, Fishkill. Big Apple Comic Book & Collectibles Show, Dutchess Mall, Rt. 9, SH: Sat. 10am-9pm, Sun. 12noon-5pm, T: 40-8, F: \$100., A: free. Scott Binder, PO Box 4100, New Windsor, NY 12553. PH: 914-569-3080.

Mar 8 NY, Brooklyn. Sun. Comic Book, Non-Sports Card, Toy, Action Figure & Collectibles Show, Temple Hill, Ralph Ave. at Ave. L, SH: 10am-5pm, T: 50-8, F: \$40., A: free. Sunrise Prods., Scotty O'Donnell, PO Box 340625 Ryder Stn., Brooklyn, NY 11234. PH: 718-251-2075 or 241-6477.

Mar 8 NY, Ozone Park-Queens. Comic Book, Sports Card & Memorabilia Show, Jewish Center, 107-01 Crossbay Blvd., SH: 10am-4pm, T: 36-8, F: \$37.50 for 1, \$65. for 2, A: \$1. Joseph Caruana, 114-32 150th Ave., S. Ozone Park, NY 11420. PH: 718-845-7240 or 848-1795.

NORTH CAROLINA

- Feb 21-22 NC**, Charlotte. 7th Toy & Hobby Show, Hornets Training Ctr. I-77, "South Carolina", Exit 88, SH: Sat. 9am-4pm, Sun. 10am-4pm, T: 325. Carolina Hobby Expo, PH: 704-786-8373 after 4pm.
- Feb 22 NC**, Greenville. Nostalgia 20th Anniversary, Ramada Inn, 203 W. Greenville Blvd. (US 264 Alternate), SH: 9am-5pm, T: 30-6, F: \$35., A: free. Charles Lawrence, 919 Dickinson Ave., Greenville, NC 27834. PH: 919-758-6909 or 752-6389.

NORTH DAKOTA

Mar 7-8 ND, Fargo. Comic Book, Toys & Sports Card Show #37, Holiday Inn, 13th Ave. S. & I-29, SH: Sat. 10am-5pm, Sun. 11am-4:30pm, T: 42, F: \$35. for 1, \$30. ea. for 2 or more. Kevin Bergson, PH: 701-235-2562 during reg. bus. hours.

OHIO

Feb 14-15 OH, Middleburg Hts. Comic Book & Sports Card Show, Tri-Ty Senior Ctr. 16699 E. Bagley Rd., SH: 10am-5pm, T: 55-6, F: \$55. for 1, \$45. ea. add'l., A: \$1.50, 10 & under free. L&K Promotions, Kris Herman, PH: 330-677-9675.

Feb 14 OH, Lakewood. Comic Book & Sports Card Show, Masonic Temple, 15300 Detroit Ave., corners of Detroit & Andrews), SH: 10am-4pm, T: 25-8, F: \$25. for 1, \$20. ea. add'l., A: \$1., 12 & under free. Infield Promos., Irene Pike, 9391 Mentor Ave. Ste. 133, Mentor, OH 44060. PH: 440-255-2606.

Feb 15 OH, Columbus. Comic Book & Non-Sports Card Show, Holiday Inn (East), I-70 & Hamilton Rd. Exit 107, SH: 10am-4pm, F: \$60. for 1, \$50. ea. for 2 or more. Jubilee Ent., 11910 Asbury Dr., Fort Washington, MD 20744. PH: 301-292-4587 or FAX: 301-203-0159.

Feb 21-22 OH, Columbus. Comic Book, Sports Card & Coin Show, Veterans Memorial Auditorium, 300 W. Broad St., T: 100, A: free. A&B Coin & Stamp Co., Peg Cervellini, 6035 E. Main St., Columbus, OH 43213. PH: 614-861-4591 11am-7pm.

Mar 7 OH, Mentor. Comic Book & Sports Card Show, Travelodge Hotel, 7701 Reynolds Rd. (Rt. 2 & 306 Exit), SH: 10am-4pm, T: 25-8, F: \$25. for 1, \$20. ea. add'l., A: \$1., 12 & under free. Infield Promos., Irene Pike, 9391 Mentor Ave. Ste. 133, Mentor, OH 44060. PH: 440-255-2606.

Mar 8 OH, Columbus. Buckeye Comic Con, Holiday Inn-West, I-270 at Exit 10 (Roberts Rd.), SH: 10am-4pm, T: 28-6, F: \$55., A: \$25.00, 6 & under free. Jeff Harper, 5220 Loma Linda NE, Canton, OH 44714. PH: 330-499-6056.

OREGON

Feb 14-15 OR, Portland. Comic Book & Sports Card Show, Jantzen Beach Mall, Jantzen Beach Exit off I-5, SH: Sat. 10am-9pm, Sun. 11am-6pm, T: 60, F: \$40.-\$95., A: free. Twin Oaks Sports Shows, Ron & Barb Oakden, 1309 8th St. #411, Marysville, WA 98270. PH: 360-653-5527.

PENNSYLVANIA

Feb 14 PA, Langhorne. Comic Book, Toys & Sports Card Show, Sheraton Bucks County, Oxford Rd., across from Sesame Place, SH: 9am-3pm, T: 56-6, F: \$40. for 1, \$75. for 2, A: free. Greg Petrino, 93 Grant Dr., Holland, PA 18966. PH: 215-968-8577 or Eric Poppel, PH: 215-579-0731.

Feb 15 PA, Philadelphia. Comic-Con, Stadium Holiday Inn, 10th St. & Parker Ave. (Exit 46, I-76 or Exit 15 off I-95) (near Vets Stadium), SH: 10am-4pm, T: 48, F: \$60. for 1, \$110. for 2, A: \$3. Derek Woywood, 10 Chelsea Cir., Clementon, NJ 08021. PH: 609-782-0817.

Feb 22 PA, Pittsburgh. 3 Rivers Comic Con, Holiday Inn-Greentree, 401 Holiday Dr., I-279 to Exit 4 off Mansfield Ave., SH: 10am-4pm, T: 30-6 & 8

Calendar Notes CBG

Shows listed are multiple-day, non-mall-show events with the primary focus on comic books. Further information about these and other shows, as well as creator appearances, can be found each week in the **CBG** features *What*, *Where*, and *When and Now Appearing*.

• **Alternative Press Expo (APE)**, Feb. 21 and 22, Parkside Hall, San Jose, Calif. Guests include Michael Allred, Terry Moore, Jhonen Vasquez, and Shannon Wheeler. Admission: \$6/day; \$10/both days; free with Comic-Con International associate membership. Info: (800) 866-8929.

Continuing This Week

• **The Art of Love and Rockets**, a retrospective exhibit featuring original pen and ink panels by Gilbert and Jaime Hernandez, continues through March 11 at The Csupo Crain Gallery, 7311 Beverly Blvd., Los Angeles, CA. Info: (213) 962-8683.

• **Cartoon Art Museum**, 814 Mission St., San Francisco, CA. Hours: Wednesday through Friday, 11 a.m.-5 p.m.; Saturday, 10 a.m.-5 p.m.; Sunday, 1 p.m.-5 p.m. Admission is \$4 for adults, \$3 for students and seniors, and \$2 for children ages 6-12. Info: (415) CAR-TOON.

• **International Museum of Cartoon Art**, 201 Plaza Real, P.O. Box 1643, Boca Raton, FL 33429. Info: (561) 391-2200. **Current exhibits:** **Friday Night Funnies** — on Feb. 20 and 27 the museum will stay open until 9 p.m., with different events scheduled for 6-9 p.m., from costume characters and caricaturists to art projects and live music in the museum galleries. **Super-Heroes** exhibit looks at comics' fantasy heroes through April 26, featuring original comic-book art and a special area devoted to the 60th anniversary of Superman.

• **Words & Pictures Museum**, 140 Main St., Northampton, MA. Info: (413) 586-8545. Museum hours: Tuesday-Thursday and Sunday 12-5 p.m.; Friday 12-8 p.m.; Saturday 10 a.m.-8 p.m. Admission: \$3/adults; \$2/students and seniors; \$1/under 18; museum members admitted free.

SUN FEB 15 CBG

Born on this date:

Albert DeGuzman
Joan Weis
Bud Gordonier (1933) 65 years ago
Art Spiegelman (1948) 50 years ago
Matt Groening (1954)
Les Dorscheid (1959)
Marc Hansen (1963) 35 years ago

MON FEB 16 CBG

President's Day - no mail delivery

Born on this date:

J.A. Fludd
Ron Wilson
Len Strazewski (1955)
John Tottleben (1958) 40 years ago
Timothy Bradstreet (1967)

TUES FEB 17 CBG

CBG #1268 ships — featuring *Dragonball* and *Dragonball Z* from Viz, plus a Viz price guide and a look at upcoming comics scheduled for April.

Born on this date:

David Fox
Curt Swan (1920)
Bernd Metz (1944)
Nelson (1969)

New comics scheduled to ship this week

The following information is taken from publisher and distributor solicitations and updates and is as accurate as possible at press time. Check with your local retailer to find out what day new comics go on the shelves. Comics that are delayed or rescheduled will be tracked in future **CBG** Calendars.

Note: ♦ indicates a rescheduled comic book that appeared in a previous **CBG** Calendar.

Acclaim Comics

Bloodshot #12, \$2.50
Classics Illustrated: Henry IV Part II, \$4.99
Classics Illustrated: Scarlet Pimpernel, \$4.99
Darque Passages #3 (of 4), \$2.50
Trinity Angels #12, \$2.50
Turok TPB, \$9.95

Angel Entertainment

♦ *Vampire Girls Erotique* #2, \$2.95 (2 nude eds., \$2.95) (Oct)

Archie Comic

Jughead #104, \$1.75

Jughead with Archie Digest #140, \$1.95

Sonic the Hedgehog #58, \$1.75

Avatar Press

♦ *Snowman: Dead & Dying* #2 (of 3), \$3 (spec. ed., \$4.95) (Nov)

Dark Horse Comics

Aliens: Kidnapped #3 (of 3), \$2.50
Ghost #34, \$2.95
Godzilla: Age of Monsters TPB, \$17.95

Hypersonic #4 (of 4), \$2.95
Land of Nod #3 (of 4), \$2.95

Oh My Goddess: Ninja Master #2 (of 2), \$3.95

Predator: Hell & Hot Water TPB, \$9.95

♦ *Red Rocket* #7 #5 (of 7), \$3.95 (Jan. 18-24)

Red Rocket #7 #6 (of 7), \$3.95

Star Wars: Crimson Empire #3 (of 6), \$2.95

DC Comics

Adventures in the DC Universe #13, \$1.95

Aquaman #43, \$1.95

Babylon 5: In Valen's Name #2 (of

3), \$2.50

Batman Adventures: The Lost Years #4 (of 5), \$1.95

Catwoman #56, \$1.95

Challengers of the Unknown #15, \$2.50

Chase #3, \$2.50

Detective Comics #720, \$1.95

Dreaming #23, \$2.50

Green Lantern & Sentinel: Heart of Darkness #2 (of 3), \$1.95

Hitman: Ten Thousand Bullets TPB, \$9.95

Legends of the Legion #3 (of 4), \$2.25

Lobo #50, \$2.25

Major Bummer #9, \$2.50

Michael Moorcock's Multiverse #6 (of 12), \$2.50

Resurrection Man #12, \$2.50

Sandman Mystery Theatre #61, \$2.50

Superboy #50, \$1.95

Superman: Man of Steel #78, \$1.95

2020 Visions #12 (of 12), \$2.25

Vertigo Verité: Hell Eternal, \$6.95

Young Heroes in Love #11, \$1.95

Fantagraphics Books

♦ *Zippy Quarterly* #18, \$3.95 (Dec)

Image Comics

♦ *Curse of Spawn* #17, \$1.95 (Jan)

Darkness Collected Ed. #4, \$4.95

Divine Right #5, \$2.50

Gen' Bootleg #16, \$2.50

Phantom Guard #5, \$2.50

WildC.A.T.s #46, \$2.50

Marvel Comics

♦ *Alpha Flight* #9, \$1.99 (Feb. 8-14)

♦ *Bishop: Xavier's Security Enforcer* #3 (of 3), \$2.50 (Jan)

Captain America #4, \$1.99

♦ *Conan the Usurper* #3 (of 3), \$2.50 (Dec)

Essential Silver Surfer TPB, \$12.99

Excalibur #119, \$1.99

♦ *Generation X* #37, \$1.99 (Feb. 8-14)

Heroes for Hire #10, \$1.99

Incredible Hulk #463, \$1.99

♦ *Journey into Mystery* #519, \$1.99 (Feb. 8-14)

Man-Thing #5, \$2.99

♦ *Moon Knight* #4 (of 4), \$2.50 (Feb. 8-14)

Peter Parker Spider-Man #90, \$1.99

Star Trek: Starfleet Academy #17, \$1.99

♦ *Star Trek: Unlimited* #8, \$2.99 (Jan. 25-31)

♦ *Star Trek: Voyager: Splash Down* #1 (of 4), \$1.99 (Feb. 1-7)

Thunderbolts #13, \$1.99

♦ *What If?* #107, \$1.99

♦ *X-Factor* #144, \$1.99 (Feb. 8-14)

X-Man #37, \$1.99

X-Men #74, \$1.99

X-Men Manga #3, \$2.99

Viz Communications

Battle Angel Alita Part Eight #9 (of 9), \$2.95

Maison Ikkoku Part Seven #8 (of 13), \$3.25

Manga Vizion Vol. 4 #2, \$4.95

Ogre Slayer Vol. 2: Love's Bitter Fruit TPB, \$15.95

Cancellations

The following items have been announced as canceled or postponed. If a publisher resolicits for any of these items, they will be listed again in the **CBG** Calendar.

Aberration: *Tales from the Bog* #8 (Oct)

Acclaim: *Saban Powerhouse: Power Rangers Turbo: Mystery of the Phantom Ranger* (Nov. 23-29)

Amaze Ink/Slave Labor: *Slacker Comics* #16 (Sep); rescheduled for Apr.

Anarchy: *Supernaut: Hand of Doom* #2 (Oct)

Antitype: *Daze* — *Slab* #2 (Nov)

Ariel: *Sapphire* #7 (Oct); rescheduled for Apr.

Black Eye: *Pickle* #11 (Aug)

Black Out: *Hari Kari: Life or Death* #0 (Nov)

Blatant: *Ebonix Files* #1 (Jul)

Ungrammatical Ebonix-Men #1 (Nov)

Blink: *Talismen* #2 (Nov); rescheduled for Apr.

Boneyard: *Dark Angel* #4, #5 (Nov, Jan)

Flowers on the Razorwire #12 (Oct)

Flowers on the Razorwire Bible Tales Special (Dec)

BV Books: *Condom Man* #1 (Nov)

Caliber: *Bottom of the Box* #1 (Dec)

Father and Son #2 (Jan)

Race of Scorpions #1 (Jan)

Rex #1 (Dec)

Comic Art: *Roswell Files* #1 (Nov)

Cyberfly: *Cracker: Clown Chronicles* #2 (Jan)

Damage: *Bloodshed* #6, #7 (Oct, Nov)

Bloodshed Encore Ed. #1 (Oct)

Dark Angel: *Race against Time* #3 (Nov)

DBI: *Rabid Monkey* #11, #12 (Jan, Feb)

Drawn & Quarterly: *Envelope*

Manufacturer #1 (Nov)

Little Man Short Strips 1979-1994

HC (Dec); rescheduled for Apr.

Event: *Ash* #1, #2 (Nov, Dec)

Fantagraphics: *Lord Farris, Slavemaster* #5 (Jun)

Fat Cat: *Oak* #4 (Nov)

Forest Light: *Ko-Ko the Clown's Christmas Adventure* (Dec)

Max Fleischer's Gulliver's Travels (Dec)

Ground Zero: *Penny Dreadful and the Pillar of Ice* #1 (Sep)

Hurricane: *Violent Messiahs* #2 (Nov)

Inferno: *Deadforce* #3 (Nov)

Deadforce: The Black Ed. (Oct)

Zomboy: Kid Hero Halloween Special (Oct)

Integrity: *Snake Eyes* #4 (Nov)

Knight: *Parts Unknown* #4 (Oct)

Limelight: *Zaibatsu Tears* #2 (Oct)

Medusa: *Spellcaster* #2 (Jan); rescheduled for Apr.

Mikey-Sized: *Von Fange Brothers: The Solo Adventures* #3 (Nov)

Moonstone: *Cambion: Shiver in D-Minor* (Aug)

Mu: *Fangs of Kaath* #5 (Sep)

Zu #16 (Sep)

Murim: *Tzu the Reaper* #5 (Feb);

rescheduled for Apr.

Mythic: *Leitmotiv* #3 (Nov)

Section 12 #2 (Dec)

No Mercy: *Coven* 13 #3, #4 (Oct, Nov)

Nightshade #2 (Nov)

Pocket: *6: Attack from Beyond* (Jul)

Powder Monkey: *Green Fox-Alpha* #1 (Nov)

Punishment: *Alexis Midknyte, Private Investigator* #1 (Nov)

Rage: *Happy Jack* #1, #2 (Oct, Dec)

Of Mind & Soul #4 (Nov)

Wynd #3 (Nov)

Wynd Diary #1 (Nov)

Revisionary: *Carnal Comics Presents: Porn Star Fantasies* #11 (Nov)

Sacred Origin: *Confrontation: Book Three* (Nov)

SCC: *Gothess Dark Ecstasy* #3 (Oct)

Horrology '97 #3 (Oct)

Scorn/Dracula: The Vampire's Blood #1 (Oct)

Slit: Fear and Freedom #1 (Oct)

Thaddeus: Big Hooters (Oct)

Shadowbear: Freak Show #1 (Oct)

Skarwood: Lincoln-16 #3 (Oct)

Spit Wad: Rat Foo #2 (Dec)

Stellar: *Stellar Comics* #1 (Nov)

Sypher: *Prometheus Anthology* #1, #2 (Jul, Sep)

Topps: *Jackie Chan's Spartan X* #4 (Sep)

Twist & Shout: *Flies in Black Special* #1 (Nov)

Warning: *252 Z: Hell Week* (Nov)

Zen: *Zen: The New Adventures* #2, #3 (Nov, Jan); #2 rescheduled for Apr.

Zephyr: *Seven Sisters* #2, #3 (Jan, Feb)

We have received confirmation that the following titles listed in previous MIA sections have shipped: *Luftwaffe* 1946 #7 from Antarctic; *Kane* #19 from Dancing Elephant; *Gordon Yamamoto and the King of the Geeks* #1 from Humble Comics; *Darque Razor* #1 and *Full Metal Fiction* #4 from London Night Studios; and 3 *Geeks* #2 from Three Finger Prints. This reflects shipping information received through Jan. 30. Our thanks to Daryl Broussard, Martin K., Chris Rice, and everyone else who called or wrote with updates.

The following comics were scheduled to ship approximately 30 or more days ago; however, we have not been able to confirm that they have actually been released, nor, as far as we have been able to determine, have they been rescheduled. If you have any of the issues listed below, please let us know. We'd especially appreciate it if you could include the information we need to list the comic book in the **CBG** Price Guide. From the indicia of the comic book: The publisher, full title, issue number, month, and year, as well as the U.S. price given on the cover.

Abiogenesis Press

Stranghaven #8, \$2.95 (Nov)

Angel Entertainment

Angel Girl: Against All Evil #1 (reg. and nude eds.), \$2.95 (Nov)

Avatar Press

Donna Mia TPB, \$15.95 (Nov)

Awesome Entertainment

Maximum Mutants TPB, \$19.95 (Nov)

Comics MIA

Boneyard Press

Soldier of God #1, \$2.95 (Nov)

Event Comics

Crimson Plague #2, \$2.95 (Nov)

Painkiller Jane #6 (two covers), \$2.95 (Nov)

Fantagraphics Books

Minimum Wage Vol. 2 TPB, \$12.95 (Nov)

Prince Valiant Vol. 32: *The Battle of Badon Hill*, \$16.95 (Nov)

Forbidden

Demon Bitch #1 (reg. and nude eds.), \$2.95 (Nov)

Forbidden Sex Tales #1 (reg. and nude eds.), \$2.95 (Nov)

Forbidden Vampire Tales #3 (reg. and nude eds.), \$2.95 (Nov)

**WED
FEB 18**

CBG

Born on this date:

Gahan Wilson (1930)
Johnny Hart (1931)
Terry Echterling (1950)
Aaron McClellan (1959)
Jay Allen Sanford (1960)
Mark Bodé (1963) 35 years ago

**THURS
FEB 19**

CBG

Born on this date:

Henry Boltinoff (1914)
William Messner-Loebs (1949)
Bob Palin (1953) 45 years ago
Gerry Shamray (1957)
Jim Lawson (1960)
Mark Winfrey (1965)

**FRI
FEB 20**

CBG

Friday Night Funnies at the International Museum of Cartoon Art. See Calendar Notes under Continuing This Week.

Born on this date:

Anthony Tollin (1952)
Dave Roberts (1960)

**SAT
FEB 21**

CBG

Alternative Press Expo (APE) begins in San Jose, Calif. See Calendar Notes.

Born on this date:

Barry Kaplan
Frank Brunner (1949)
Brian Douglas Ahern (1967)
Joseph M. Monks (1968) 30 years ago

New comics preview: Coming in March part 1 — Publisher A-H

A Fine Line

Desert Peach #27, \$5.95

A List

Art of Pulp Fiction #1, \$2.95
Cruelty #1 (of 3), \$2.95
George B. Bridgman's Constructive Anatomy #1 (of 6), \$2.95
Jungle Comics #4, \$2.95
One #1 (of 6), \$2.95

Aardvark-Vanaheim

Cerebus #228, \$2.25

ABC Studios

Wild Thing #1, \$3 (spec. eds., \$5.95)

Aberration Press

Tales from the Bog: Director's Cut #1, \$2.95

Abiogenesis Press

Strangest #9, \$2.95

Abstract Studios

Strangers in Paradise Vol. III #13, \$2.75

Acclaim Comics

Bloodshot #13, \$2.50
Classics Illustrated: First Men in the Moon, \$4.99

Classics Illustrated: Pride and Prejudice, \$4.99

Darque Passages #4 (of 4), \$2.50
Doctor Tomorrow #11 (of 12), \$2.50

Eternal Warriors: Mog, \$3.95
Magnus Robot Fighter #15, \$2.50

Man of the Atom: The Rebirth of Solar TPB, \$7.95

Quantum & Woody #14, \$2.50
Shadowman #17, \$2.50

Troublemakers #16, \$2.50
Turk #1, \$2.50

X-O Manowar #18, \$2.50

ACG

Brenda Starr, Ace Reporter #1, \$2.99

Bug Wars #1, \$2.99

Rock 'n' Roll Romance: The Elvis Issue #1, \$2.95

Terry and the Pirates #1, \$2.99

Adventure Comics

Anubis #6, \$2.95

Aeon

Buddha on the Road #6, \$2.95
Those Annoying Post Bros. #60, \$2.95

Almagest Press

Aertimisan: War of Souls #3, \$2.75

Alternate Concepts

Kalamazoo Comics #5, \$2.95

Alternative Press

Humongous Man #4, \$2.25
Magic Whistle Vol. 2 #1, \$2.95

Spectacles #5, \$2.95

Amaze Ink/Slave Labor

Iliad #4, \$2.95
Jet #3, \$2.95

Monster Boy Comics #3, \$2.95
Patty Cake & Friends #5, \$2.95

Potential: Unit One: The Cell, \$3.50

Skeleton Key TPB Vol. 3, \$12.95
Sugar Buzz #2, \$2.95

Angel Entertainment

Dream Angel: World without End #1 (reg. and nude eds.), \$3

Vampire Girls Erotique #7 (reg. and nude eds.), \$3

Angel Wing

Daphne's Secret #1, \$2.95

Antarctic Press

Gold Digger #39, \$2.95
Helter Skelter #6, \$2.95

Hepcats #7, \$2.95
Lillith: Demon Princess #0, \$1.95

Robotch #7, \$2.95
Shotgun Mary #1, \$2.95

Silver Cross #3 (of 3), \$2.95
Warrior Nun Areala #5, \$2.95

Warrior Nun Black & White #8, \$2.95

\$2.95

Archie Comics

Archie #472, \$1.75
Archie & Friends #29, \$1.75

Archie Digest #155, \$1.95
Archie Double Digest #100, \$2.95

Archie's Spring Break Special #3, \$2.25

Betty #62, \$1.75
Betty & Veronica #124, \$1.75

Betty & Veronica Double Digest #72, \$2.95

Cheryl Blossom #13, \$1.75
Jughead #105, \$1.75

Jughead with Archie Digest #141, \$1.95

Jughead's Double Digest #51, \$2.95

Knuckles #13, \$1.75
Pals 'n' Gals Double Digest #33, \$2.95

Sabrina the Teenage Witch #14, \$1.75

Sonic Super Special: Sonic Kids #5, \$2.25

Sonic the Hedgehog #59, \$1.75
Veronica #76, \$1.75

Ariel Press

Gravestown #3, \$2.25
Sapphire #9, \$2.95

Arrow Comics

Arrow Anthology #3, \$3.95
Dark Oz #4 (of 5), \$2.75

Wonderland #1, \$2.95

Artful Salamander

Octobriana: Filling in the Blanks #2 (of 2), \$2.95

Atom Publishing

Natural Selection #3, \$2.95

Avatar Press

Pandora Nudes, \$3.50 (two nude eds., \$6)

777: The Wrath #1 (of 3), \$3

Kiss: The Psycho Circus #6, \$2.25 (Dec)

Replacement God and Other Stories #5, \$2.95 (Jan)

Wetworks #1 3-D, \$4.95 (Jan. 18-24)

Kitchen Sink: Crow: Waking Nightmares #2 (of 4), \$2.95 (Jan)

Lightning: Hellina: Hellborn #2 (of 2), \$2.95 (spec. ed., \$9.95) (Jan)

Serpentina #1 (two covers), \$2.95 (Dec)

Mock Man: H.P. Lovecraft's the Dream-Quest of Unknown Kadath #2 (of 5), \$2.95 (Feb)

Red Eye: Valentine #2, \$2.95 (Dec)

Topps: Xena: Warrior Princess #3 (of 3) (two covers), \$2.95 (Jan. 11-17)

X-Files: Ground Zero #2 (of 4), \$2.95 (Dec. 21-27)

Toy Man: A.D.A.M. #1, \$2.95 (Jan)

TV: Munsters #3, \$2.95 (Dec)

Vanguard: Tales from the Edge #11, \$4 (Jan)

Verotik: Verotik Illustrated #2, \$6.95 (Dec)

Feb. 8-14: The following items have been added to publishers' shipping schedules for this week, in addition to those items listed in previous CBG Calendars.

Marvel: What If? #106, \$1.99 (Jan. 18-24)

(spec. ed. \$3.50; nude ed., \$6)

Tantrum #1 (of 3), \$3 (spec. eds., \$4.95)

Threshold #2 (four covers), \$4.95 (two nude eds., \$6)

Awesome Entertainment

Coven Fan Appreciation Ed. #1, \$2.50

Kaboom #5, \$2.50

Scarlet Crush #3, \$2.50

S.P.I.C.E. #1, \$2.50

Supreme #58, \$2.99

Youngblood #2, \$2.50

Azteca Productions

El Gato Negro #5, \$2.99

Team Tejas #2, \$2.50

B Publications

Oh... #22, \$4

Bardic Press

Tsunami #1, \$4.25

Battlestar Comics

Vallator: Defender of the Future #1, \$2.95

Belmont Publishing

Buzz & Colonel Toad #2, \$2.50

Black Out Comics

Hari Kari Manga: Deadly Exposure #1, \$2.95

Blind Wolf Comics

Flesh & Blood's Travels: Love & Hate #1 (of 2), \$2.95

Weirdsville #8, \$2.95

Blonde Avenger Comics

Blonde Avenger #25, \$3.95

Boneyard Press

Dead Grrrl, \$2.95 (nude ed., \$3.95)

Gothic Red #5, \$2.95

Brainstorm Comics

Anatomic Bombs: Bad Tabitha #1, \$2.95 (nude ed., \$3.95)

Vamporetica #37 (three covers), \$2.95

Vixen's Nest #1, \$2.95 (nude ed., \$3.95)

Bronze Man Comics

Secret Killers #3, \$2.95

Bug Books

Dr. Speck #3, \$2.95

BV Books

Brinke of Destruction #2, \$2.50

Cabbage Comics

Halle the Hooters Girl #2, \$2.95

Caliber

Black Mist #2, \$2.95

Brian Lumley's Necroscope #3, \$2.95

Caliber HC Library Series: Renfield, \$19.95

Helsing #1 (two covers), \$2.95

Legendlore: Wrath of the Dragon #2, \$2.95

Little White Mouse #3, \$2.95

Lori Lovecraft: Repression, \$2.95

Pakkins' Land: Forgotten Dreams

#1, \$2.95

Professor Challenger Poison Belt #1 (signed), \$2.95

Race of Scorpions #3, \$2.95

Rib #5, \$2.95

Robyn of Sherwood #1 (two covers), \$2.95

Russ, Miller's Oddly Enough, \$8.95

Sherlock Holmes: Mark of the Beast, \$12.95

Cartoon Books

Bone #32, \$2.95

Chaoel Comics

Chastity Sketchbook, \$10

Evil Ernie: Destroyer #7 (of 9), \$2.95

Lady Death #3, \$2.95

Lady Death: Dragon Wars, \$2.95

Checker Comics

Vegman #1, \$2.95

Cheeky Press

Nemesis #6, \$2.95

Classic Hippie Comics

CHC Presents #2, \$2.50

Raging Angels #3, \$2.50

Claypool Comics

Deadbeats #29, \$2.50

Elvira #59, \$2.50

Coppervale Press

Monographs #3, \$2.95

CPM Manga

Chirality #13, \$2.95

Legend of Lemnear #3, \$2.95

Midnight Panther #12, \$2.95

Creative Frontiers

Last Stories #6, \$2.95

Crusade Comics

Shi: The Art of War 1998 Tour Book, \$4.95

Shi: Black, White, and Red #1, \$2.95

Shi: The Series #8, \$2.95

Damage

Bloodshed: Lies Epilogue, \$3.50

Dark Horse Comics

Abe Sapien: Drums of the Dead, \$2.95

Aliens: Survival #2 (of 3), \$2.95

Blade of the Immortal: Rin's Bane #1 (of 2), \$3.95

Dark Horse Presents #130, \$2.95

Drakoon: Rise of the Dragon Princess TPB, \$12.95

Drakoon: Shadow of the Warlock #2 (of 6), \$2.95

Edgar Rice Burroughs' Tarzan: Tarzan vs. the Moon Men #4 (of 4), \$2.95

Flaming Carrot's Greatest Hits TPB, \$17.95

Ghost #35, \$2.95

Grendel Tales: The Devil in Our Midst TPB, \$15.95

Gunsmith Cats: Goldie vs. Misty #5 (of 7), \$2.95

Publishers

To see your comics listed here, please supply the exact shipping date for each title as soon as possible, preferably at least one month ahead of time. Send the information to: Maggie Thompson, CBG Calendar, 700 E. State St., Iola, WI 54990. The same goes for any other announcements, additions, and corrections.

Shipping notes and updates

Feb. 1-7: The following items have been added to publishers' shipping schedules for this week, in addition to those items listed in previous CBG Calendars.

AA2: Agony Acres #5, \$2.95 (Dec)

Amaze Ink/Slave Labor: Dork #5, \$2.95 (Dec)

Iliad #2, \$2.95 (Jan)

Jet #2, \$2.95 (Jan)

Patty Cake #3, \$2.95 (Jan)

Skeleton Key #30, \$1.75 (Jan)

Sky Ape #3, \$2.95 (Dec)

Awesome: Fighting American: Rules of the Game #2, \$2.50 (Jan)

Black Eye: Berlin #4, \$2.50 (Jan)

Black Out: Hari Kari Goes Hollywood #1, \$2.95 (Dec)

Cabbage: Halle the Hooters Girl #1, \$2.95 (Jan)

Fireman: Scud: Tales from the Vending Machine, \$2.50 (Jan)

Hyperworks: Deity #4, \$2.95 (Dec)

COMIC SHOP DIRECTORY

The following is a listing of comic shops across the country, arranged by state. Be sure to mention that you saw it in CBG!

Retailers listed in bold sell Comics Buyer's Guide in their stores. For information on how you can sell Comics Buyer's Guide in your store contact your Comics Distributor or our Bulk Sales Department at 715-445-2214.

The stores bearing the PACER logo are members of the Professional Association of Comics & Entertainment Retailers.

Stores interested in becoming a PACER member and being listed in this section should call 515-282-8192.

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Description:

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EVENTS (From Page 65)

Shows, Ron & Barb Oakden, 1309 8th St. #411, Marysville, WA 98270. PH: 360-653-5527.
Mar 7-8 WA, Kirkland. Comic Book & Sports Card Super Show, Totem Lake Mall. Exit 20B E. off I-405, SH: 10am-6pm, Sun. 11am-

6pm, T: 60, F: \$40-\$85, A: free. Twin Oaks Sports Shows, Ron & Barb Oakden, 1309 8th St. #411, Marysville, WA 98270. PH: 360-653-5527.

Mar 8 WA, Richland. Comic Book Show, Tower Inn. 1515 George Washington Way, SH: 9am-4pm, T: 40, F: \$45, A: \$1.50, \$1. youth. Don Cowen or Joe Mann, 919 Summitview, Yakima, WA 98902. PH: 509-453-5200 or 248-0676.

WISCONSIN

Feb 15 WI, Kenosha. Comic Book, Sports Card, Game & Beanie Baby Show, Best Western Executive Inn Hotel. I-94 & Hwy. 50, SH: 9am-4pm, T: 24-8, F: \$22, A: \$50. Bill White, PH: 414-843-4147 or 694-8422.

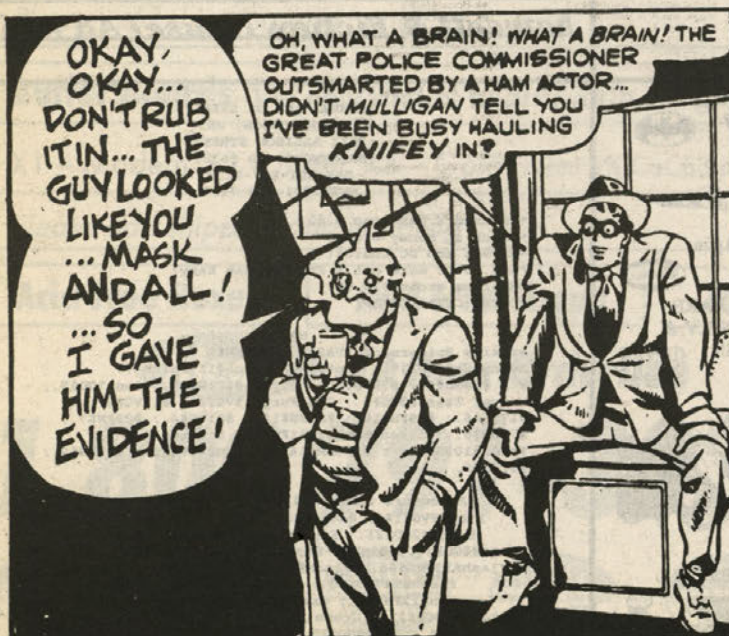
Feb 21 WI, Appleton. Comic Book, Sports Card, Non-Sports, Racing & Memorabilia Show, Valley Fair Mall. Memorial Dr., SH: 10am-5pm, T: 25-8, F: \$40, A: free. MJ Prod., Mike Kulig, PO Box 132,

Onalaska, WI 54650. PH: 608-781-5150.

Feb 22 WI, Madison. "Cool Stuff" Collectibles Show, Quality Inn. 4916 E. Broadway, just off I-90 & Hwy. 12 & 18, SH: 10am-4pm, T: 100-6, F: \$20, A: \$50. Lisa Fiegel, PH: 920-623-0111.

Feb 28 WI, Green Bay. Comic Book, Sports Card, Non-Sports, Racing & Memorabilia Show, Port Plaza Mall. Adams St., SH: 10am-6pm, T: 20-8, F: \$50, A: free. MJ Prod., Mike Kulig, PO Box 132, Onalaska, WI 54650. PH: 608-781-5150.

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Avengeylyne #1/2 Platinum	\$12.50	Lady Death #1-3 set	\$69.95
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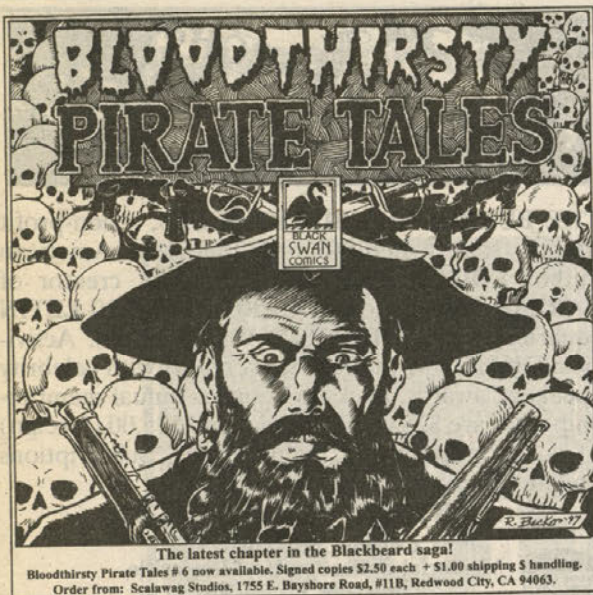
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LOOKING FOR Hellblazer after #41. Any Ennis. Also have 2000 AD crisis original Ennis work. 30 issues, most F or better. Don Marshall, 137 Guernsey St., Brooklyn, NY 11222.

4131 DC, WANTED

LOOKING FOR Justice League of America #96 in strict NM condition. Willie Costello, 176 Park Lane, Trumbull, CT 06611. 203-268-7361 (H) or 203-333-0443 (W).

CENTERFOLD For Leading #1. Coverless copy of Superman #11. Covers to Strange Adventures #1. Gary Woloszyn, PO Box 353434, Palm Coast, FL 32135-3434.

JIMMY OLSEN 1, Lois Lane 1, Batman, Superman, Green Lantern, Detective, USA, Marvel Mystery, TOS 1, Jungle. William Giles, Box 271, Keithville, LA 71047. 318-925-6654.

MULTIPLE GUIDE for DC 100 page Super Spectacular #5 and Super DC Giant #13, 17, 19 and 21. CBG Ad, PO Box 102, Wantagh, NY 11793.

4140 DELL/GOLD KEY/WHITMAN FOR SALE

BUGS BUNNY (Dell) 15 books from #26 to #62, most fair or good, \$25 postpaid. SASE for list. Tom Hegeman, 35 Church, Oneonta, NY 13820.

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SPACE FAMILY Robinson #1-59, almost all VF/NM, nice run. 319-848-5231. brauhn.david@mcleodusa.net or 401 76th Ave. SW, Cedar Rapids, IA 52404.

ANNIE OAKLEY GK #1, Captain Nice #1, Deputy Dawg #1, Lassie, Tarzan, Combat, Ripley's, 1 Spy, Lancer, U.N.C.L.E., Phantom. Frick, Box 113, Jonesboro, IL 62952.

RIPPLES BELIEVE It or Not, cheap! Please write, many issues. Jay Mampel, 336 East 326th St., Willowick, OH 44095. 440-585-1889.

LITTLE LULU Library Volume VI, Mint condition, only \$110 postpaid. Tony Lored, 2959 Trotters Crest Dr. SW, Snellville, GA 30039.

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MAD ANNUALS with bonuses intact: Worst #5-6, 8-12; Trash #1-2, 5, 7-10, 12; Follies #1-4, 6. Worst #2-4, no bonus. Marc 516-326-2898.

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4170 FAWCETT, FOR SALE

HAVE SOME Captain Marvel items to sell or trade. Call or drop me a line. Frank DellaVecchio, 125 Northfield St., Bridgeport, CT 06606. 203-374-3920.

4180 FOREIGN, FOR SALE

LATIN AMERICAN comics for sale. Local & foreign titles. Please state main interests. GZ, PO Box 5163, Fort Lauderdale, FL 33310. Fax 954-423-9855. E-Mail: Gabriel.Zeldin@worldnet.att.net

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FRANCK SAUVAGE (French Doc Savage) books from 1939. Mike Coppo, 724 Shade Tree Dr., Austin, TX 78748.

DOC SAVAGE foreign editions wanted. Both comics and paperbacks. Mike Coppo, 724 Shade Tree Dr., Austin, TX 78748.

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RICHE RICH, Casper, misc. Harvey titles for sale. Mostly from 1970's, discounts available. Send SASE. Lisa Narcisi, 1003 Easton Rd. #714C, Willow Grove, PA 19090.

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BUYING DC Funny Animal. All titles. Paying up to 50% Guide. Send for 1998 buy list. Jeff Lemieux, 5700 Calgary Terr., Inverness, FL 34452.

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SPAWN #10 signed by McFarlane, \$8. Michelle 907-349-7877.

4210 MARVEL/TIMELY, FOR SALE

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X-MEN (1963) #2-48, K.S. #1-2 for sale as set. G-NM condition, Average F-VF, 1996 Overstreet @ \$3,200, asking \$2,000. Tom 317-357-6325.

ASM #11-140 G-NM, #142-329 F-NM, Avengers #3-156 FR-VF, #157-329 VF-NM, Captain America #100-195 G-VF, 196-367 F-NM, Captain Marvel #1-62 VG-NM. Wally, Box 76, Waynesburg, OH 44688.

MARVEL MASTERWORKS Vol. 5, 10, NM \$40 each. Spectacular Spider-Man magazine #2, VF, \$20. \$4 postage. Scott Grammel, 41 Strong Ave., Northampton, MA 01060. Thanks.

X-MEN BELOW Guide! 212-213 (Sabretooth) \$10 each, #248 (1st Lee) \$12, #266 (1st Gambit) \$20, #267 \$10, #270 \$6, #300 \$3. Andrew 813-621-7557. awagner@com1.med.usf.edu

SMITH'S CONAN #1-18 reprinted by Ace paperbacks in 6 books, \$30 postpaid. Steven Ng, 4966 Hyde Park Dr., Fremont, CA 94538. 510-656-7157. stevenang@juno.com

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MARVEL X-MEN 1963-1964 issues #1 thru #7, VF-VG+, sold as a lot, price negotiable. 315-253-4197.

4210 MARVEL/TIMELY, FOR SALE

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MARVEL MASTERWORKS Vol. 20: Iron Man, NM in VF DJ, \$40. Stuart Ng, 5900 West 76th St., Los Angeles, CA 90045. 310-645-4648. stuartng@juno.com

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MARVEL MASTERWORKS #8, Hulk 1-6, unopened, \$20, \$5 postage. Jeff Gelb, R&R, 10100 Santa Monica Blvd., 5th Floor, Los Angeles, CA 90067.

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STRANGE TALES #142 VG, \$6.50; Tales Astonish #79, 84, VG \$7.50 each. Include SASE (Refund if sold). Sam Bruce, 3303 Abingdon Road, Columbia, SC 29203-5502.

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WHERE MONSTERS Dwell #2, 22, Creatures on Loose 25, 27, Vault Evil 9, 14, Uncanny Tales #8, wanted good. L. Florio, 157 E. Church St., Bergenfield, NJ 07621-1831. 201-501-8012.

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I WANT first printings of Zap #1 (Plymell). Tom Woodrow, 24804 SE Mirrormont Place, Issaquah, WA 98027. 425-427-9028.

ROBERT CRUMB wanted. Collector looking for rare and unusual Crumb items. Can trade Gold and Silver Age books. Seth 804-358-2535. E-mail: sjosephson@aol.com

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4255 VALIANT/ VOYAGER FOR SALE/ WANTED

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REAL WESTERN Heroes 70 73; Western Heroes 82 95 96 105 110; Gabby Haynes 49 59; Red Ryder 18. Criner, 2417 Edgewood, Enid, OK 73703.

LONE RANGER (Dell) need 8, 10, 49, 117, 118, 119, 120, 122, 123, 134, 140, 144, 145. Jeff Kepley, 6956 Westmoreland Way, Sacramento, CA 95831.

RED RYDER #3, #4, #5, #6, any condition. Write or call. Jerry Nicolay, 1401 Suburban Dr., Sioux Falls, SD 57110. 605-332-6481.

4300 GOLDEN AGE, FOR SALE

GOLDEN AGE, pre-code, movie comics, 28 years of low prices, rapid service, send #10 SASE for list. Donald Puff, 500 Walton, Cheektowaga, NY 14225.

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HOLIDAY #5 Classic L.B. Cole cover (FN) \$60, Planet #68 (G) \$34, Jumbo #128 (FN-) \$44, Dell Giant #52 (VG+) \$16. Richard 413-477-6971.

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FICTION HOUSE: Jumbo #102 VG+/FN, #109 VF, Jungle #85 VG+/FN, Ghost #2 VG-. Prefer trade for EC's, but cash offers considered. Mike 248-253-0982, evenings.

CRIME DOES Not Pay #41 G/VG \$30, Underworld #1 NM \$275; Underworld Story #1 F \$75; Women Outlaws #NN VF \$150. Roland 214-750-7015.

MANDRAKE, FEATURE book #46 \$55, Motion Picture comics #112, #113 \$25 each. Gordon Sclar, 5010 Lakeview Drive, Fayetteville, NY 13066. 315-637-8549

SUPERMAN #53 FN/FN \$750 appears much nicer! Flat clean cover great pages, no restoration. Greg Pharis, 6937 El Cajon Blvd., San Diego, CA 92115. 619-698-1177.

BRAVE AND BOLD 28 March 1960 coverless, two centerfolds missing, \$107 Poor/ Fair pulp \$250, postage included. Robert Bowles, 219 First St., Rockwood, TN 37854.

FLASH 103 VG \$750, Real Fact 5 VG/F small color touch \$425, Wonder Woman 105 VG \$200, Superman 13 Fair \$100. Boyd 281-992-8073.

RESURRECTION RESTORATION Studio's free guaranteed estimates! Free evaluation service! Send for our free information package. Steve 516-932-8581.

FOX JOURNAL of Crime VG \$80, Perfect Crime #10 VG+ \$25, #25 VG \$20, Weird Terror #3 VG+ \$70, Danger #8 VG \$25, Suspense #2 (Continental) GD but taped spine \$150, Adventures Into Terror \$25 FN+/VF \$85. Rick 757-340-0264.

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MARVEL MYSTERY #14 VG/F (Supple tan pages O/W VF; full gloss cover) #19 F+, \$650 each. Both guaranteed unrestored. Many others 1937-1973. Rob 818-708-9535.

BIG THREE #4 VG+ \$140, Pep #12 VG+ \$190, Top Notch #10 VG \$190, #15 VG \$130, Wonderworld #26 VG- \$95. Ken Schmitz, 414-761-3625.

BLAZING WEST #3 VFN \$135; Tomb of Terror #8 VG \$65; Fightin' Marines #15 (Charl) FN \$85; R6al Clue Crime VG #2 NM \$95. Jack 413-549-0852. Thanks!

FRAZETTA S White Indian #13 Fine+ \$45, Kubert S TOR #3 Fine+ \$35, Western Hero #86 V/Fine \$45. Jack Cason, 9 Lakeshore, Florence, KY 41042. 606-283-2356.

FEATURE BOOK #1 King of the Royal Mounted, Britile chipping old, \$80 ppd. Karpin, 1901 Coleman Ln., Fredericksburg, VA 22407. E-mail: jkrpn@aol.com

DETECTIVE COMICS 106, VG, \$125. Mark Drummond, 1302 N. 49th St. #10, Omaha, NE 68132. 402-553-5804, after 7pm.

MARVEL MYSTERY #63, classic Schombert Hitler cover, Good+ \$190; Submariner #6 good \$160; Human Torch #13 F/VG (amateur restoration) \$120. Will trade Timelys. Andy 212-260-8393.

METEOR #1 VG+ \$160, Variety #3 VF \$125, Tailspin #1 F- \$110, Red Seal #17 F+ \$275. 718-698-4210 days, 718-983-8291 nights.

KEY #1 VG \$110, Lucky 7 #1 F- \$130, Ko #1 F \$220, X-Venture #2 VG+ \$190. 718-698-4210 days, 718-983-8291 nights.

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WILL TRADE Golden Age comics for DC, Marvel Treasures, and for DC 100 pages. Greg Malanga, 1000 Estes St. #10, El Cajon, CA 92020.

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BEST TRADE offer. Whiz 1, Fair/Good. Mad 1 VG/F, will consider 30's to mid 70's. Also Blond Phantom 22, no cvr., nice, \$30. 609-358-6880.

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FLASH 123 September 1961 \$135, Showcase 56 \$27, Showcase 58 \$24, Showcase 82 (Nightmaster) \$10 postage included. Robert Bowles, 219 First St., Rockwood, TN 37854.

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MANHUNT #6 and 14 wanted. Also various Hillman, Fiction House, Quality Comics. Ed Spiegel, 335 Farrington Blvd., North Brunswick, NJ 08902. 732-821-7471.

CHESLER VG/FVF Curio NM Cocomalt Big Book of Comics 1, Jest 11, Jestor 10, Syndicated Features Vol. 1 #3, Feature Funnies 1-2, 4-20, Yankee 2-3. Larry Yasgar 203-978-1312.

F/VF BIG Town 1-2, 14, 16-17, 21-23, 30-31, 33-35, 39, 41-43, 49-50, Leading 2, 5, 9, 12-13, Real Fact 12, 15-16, 20. Larry Yasgar 203-978-1312.

GOLDEN LAD #5 Capt. Marvel storybook #1 Green Mask Vol. 2 #5, 6, Spiritman #2 Super Duper #8, 11. Tom Garcia, 3830 Neptune Ave., Brooklyn, NY 11224.

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ACTION COMICS 12 wanted, any grade, paying 2x guide. Action Comics 44, 48, 49 wanted. Good to NM. Brian 860-347-5756.

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AVENGERS 24, 25, 31, G+, \$6 ea.; 22, 25, G, \$5 ea.; 32, 33, 36, 39, Good, \$4 ea.; 26-31 VG+ \$8 ea.; 32-35 VG \$6 ea.; Ben Apilado, 99-149L Kohomua St., Aiea, HI 96701.

AVENGERS: 7 VG: \$25; 7 G+ \$15; 13-15 Good \$9 ea.; 18 G \$11; 18 FR \$5; 19 G+ \$10; 20 G+ \$7; 21-24 VG \$9; 21-22 G/VG \$7 ea.; 28, 29 G-VG \$6. 808-487-7659.

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CAPTAIN AMERICA 102-104 G/VG \$6.50 ea.; 106/111 Good \$5 ea.; 114/118 VG \$4 ea.; 130-134 G/VG \$2.50 ea.; 1933-199, 201, 208, 209 G/VG \$1.50 ea.; 192-197 VF/NM \$3 ea.; shipping \$4. Ben 808-487-7659.

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MARVEL SPIDER-MAN #34 \$40, #45 \$25, #60 \$20, #71 \$15, #82-89 \$12 ea., #95 \$25. All fine. John Caputo, 62-10 80th St., Middle Village, NY 11379.

CHEAP ATOMS! 11 VG+ \$13, 13 F- \$16, 14 VG \$12, 15 F \$18, much more, free list. Karl Mattson, PO Box 784, Long Lake, MN 55356. 612-473-3938. kmattson40@aol.com

FANTASTIC FOUR #48 1st Silver Surfer VFN, \$500. Mike Irizarry, 20 Richmond Ave., Mount Holly, NJ 08060. 609-265-0674 to reserve.

ASM #19 (NM-) \$175, Detective Comics #71 (G) \$100, House of Mystery #1 (VG+), nice solid copy w/ink signature in Moon O/W, VF, \$500; Hulk #18 (F+) \$200. Scott 718-980-1321/ 212-922-2227. E-mail: charlyhoho@aol.com

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SHOWCASE #73 FN \$23. JLA #56 VFN \$14. Tomb of Dracula #2, 3 VFN/NM \$12 each. Capt. Action #2, 3 VFN+ \$12 each. 412-342-2156 after 8pm EST.

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WANTED: F.F. #5 in solid Fine condition, will trade other nice Silver books or possible trade/ cash, please no restoration. Charles 423-357-3197.

4320 GENERAL COMICS, FOR SALE

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MARVEL AND DC Comics for sale/trade. Silver Age to modern. SASE for list to: Frank Campbell, 3008 Oakhurst, Austin, TX 78703.

FREE CATALOG! 12,000+ back issues, 1940's- present, many titles. John McClure, P.O. Box 2406, Newport, OR 97365-0177. E-mail: mcccl@newportnet.com

TRADERS WANTED. Over 5000 comics for trade. Marvel, DC, Independents. Free 34 page list. Randy Gipson, 5743 Jeremy Lane, Flagstaff, AZ 86004. E-mail: RGipson25@aol.com

FILL OUT runs with missing issues 70s-90s Marvels, DCs, most Indies. 50% off Overstreet or cover plus S&H. Clay Noia, PO Box 3561, Crestline, CA 92325.

DC, MARVEL, horror, humor and others from 1965-75. Free catalog. Peppermint Jack, 3525 Owasso St. #208, St. Paul, MN 55126-3516. 612-484-8612.

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WANTED: JAB #1-3, Witchblade #1/2, 1-4, 9, 10, Sandman #8A, Cry for Dawn #1 (1st), #1 (2nd), JLA #1-4. Rick Waugh, 4001 W. 242nd St. #A-4, Torrance, CA 90505. 310-373-3831.

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PLEASE HELP an ex-Marine finish his collection! Need Fightin' Marines #16 and #28. Steve Rash, 192 Corncrib Road, Harrington, DE 19952. 302-398-4768.

WANTED: JIMMY Hatlo, Little Iodine comics. Please contact, Henry Honken C/O of Cachet, PO Box 675, Rice Lake, WI 54868.

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KIRBY FF #31, pg. 19 team in action, \$1,300/OBO, \$59, pg. 4 Dr. Doom \$700. Doug Smith, 34 Erie, Newton, MA 02161. 617-558-3256.

WALLACE WOOD sketch book, 60 preliminary drawings for Mad during the fifties, from \$10 to \$150. 40 page Witzen catalog and additional list of 100 unusual originals by others, \$5 postpaid. P.O. Box 1013, Mayer, AZ 86333.

PLAYBOY CARTOON art. Free catalog. Signed Age statement for adult portion. Also buying. Mark Bigler, 1372 Sheridan Dr., Ogden, UT 84404. markbig@aol.com

KEN KELLY cover painting for "Renegades of GOR" by John Norman, also card #71 Kelly II card set, 23"x31-1/2", \$1,550 OBO. Larry 541-461-4981, after 5pm, PST.

GRAPHIC COLLECTIBLES is opening an Illustration and Comic Art Gallery in NYC. The opening is March 7. Mitch 914-246-0952 for details.

MARK SCHULTZ art. Sci-Fi pencil prelim, sharp! Man in desert, 50's car, saucer overhead. Nice shadings, tones, etc. Nice feeling. \$75. 732-946-0851.

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SPIDER-MAN: JOE Jusko original acrylic painting: "Fear Itself" graphic novel cover. Beautiful, Best offer. David Friedlander, 305 Gerrie Dr., Pittsburgh, PA 15241. 412-941-4355.

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JOE MADUREIRA Fans, D.O.A. has pages from Uncanny X-Men #325 through 350. For list, visit our website: www.frontiernet.net/~doe or call 301-782-4052 7-11pm EST.

SUPERBOY GGA #25 pg. 33 Grummell \$25, Bernardo #34 pp. 6, 7, 8 (in Bikinis) \$15 each. George Hagenauer, 2200 Dahlk, Verona, WI 53593. 608-845-9651.

ROY KRENKEL sketches, busty Cavegirl with Sabretooth on leash, another busty girl in fur bikini, same sheet, \$85. Dave Leclair, 3 Arlington, Holyoke, MA 01040.

BERNI WRIGHTSON Creepy #76, inside front cover. 22x28 the biggest ever done! Pen and ink of Uncle Creepy in Action, \$3,000. 212-979-9205.

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ZECK'S ROBIN cover; thibert's X-Men, Splash, Lyle's Spider-Man Splash, Netzer's Detective Splash, Braithwaite's Punisher Splash, SASE pictured catalog. Doug. 11 Stonerise, Lawrenceville, NJ 08648.

BASEBALL FANS! Hook slider dailies for sale/ trade by Bob Sherry, (1955) McNaught Syndicate, excellent condition, free xeroxes. Karlen, 5130 Blanchard, Dallas, TX 75227. 214-388-1317.

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L'I' ABNER dailies 12-15-43 \$100, 10-1-34 \$600. Paul Fung 1931 Dumb Dora dailies, \$140. Bughouse Fables, unsigned, \$30. Kellogg, 101 Shippen, Weehawken, NJ 07087. 201-617-7472.

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FANTASTIC FOUR, Spider-Man #1-3 set of Pocket comics, \$20 postpaid. Steven Ng, 4966 Hyde Park Dr., Fremont, CA 94538. 510-656-7157. stevenang@juno.com

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NEWSWEEK "1997 in Cartoons" issue. Missed it! Please help me find it! Phil Wagner, 5526 Silver Maple, Arlington, TX 76018-1544.

"INKS", VOL. One, Number 2, May 1994. Need a copy for article on John Leech. Eric Morey, PO Box 322, Woodacre, CA 94973-0322. 415-488-0649.

1980s, 1990s European ANUP magazines, American pictorials Christi Carrera and Traci Dali Minka Angelique Devin Derby. Bennett, 739 Dumont Place, North Woodmere, NY 11581.

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UNOPENED BOXES: Star Wars Portfolio, Dawn and Beyond, Superman Platinum, \$40 each. Spider-Man Venom Hologram, \$16. 207-764-1519, between 4-9:30pm. 107 MacBurnie Rd., Caribou, ME 04736.

4631 TRADING CARDS WANTED

ORIGINAL SERIES, SW Trilogy Widevision singles. Need ESB and Jedi. Even trade with my extras. Michael Jaje, 600 Oak Terrace Dr. B-21, Leesburg, FL 34748.

SINGLES NEEDED: Crow I, Marvel Motion, Marvel Hildenbandt, Plasm, SW Galaxy III, Superman Platinum, Wildstorm, X-Files, Season II, X-Men I, Wildcats Chrom, Youngblood II. Brian, 1310 Clifton #C2, Conway, AR 72032. bschel@acxiom.com

COLUMBUS CARDS set of 100. Made in 1991. Does anyone know where I can find a set? Art, 107 Brook Circle, Danville, VA 24541.

101 DALMATIANS! Cards 19, 22, 27 both Foil 'n' Fur, plaid border puppy magnet. Also have trade cards. 10144 Wheatland Ave., Sunland, CA 91040. 818-352-4096.

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4241 Underground, Wanted
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4261 Westerns, Wanted
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4600 Reprints, For Sale
4601 Reprints, Wanted
4605 Phone Cards, For Sale
4606 Phone Cards, Wanted
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4630 Trading Cards, For Sale
4631 Trading Cards, Wanted
4650 Oldtime Radio, For Sale
4651 Oldtime Radio, Wanted
4660 Miscellaneous, For Sale
4661 Miscellaneous, Wanted
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MARVEL STICKER albums. X-Files Intl. video cards. Planet of Apes movie. Pepsi/Star Wars. McDonald's Christmas. Stever, POB 1191, Canyonville, OR 97417. 541-874-2007. xpeople@pioneer.net.com

BATMAN HOLOGRAM DC Overpower inserts wanted! Rich 773-254-6805. 2335 S. California, Chicago, IL 60608.

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STAR WARS, special edition wide vision promo card #P4. Mike Coppo, 724 Shade Tree Dr., Austin, TX 78748.

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CARDS, COMICS, toys, videos. Buy, sell, trade. Your list for mine or send \$1 plus LSASE for list. Arthur Brown, 7844 Pikes Peak Dr., Jacksonville, FL 32244.

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4660 MISCELLANEOUS, FOR SALE

KISS ACTION figures with letter stands, \$70. George Geis, 430 Toura Dr., Pittsburgh, PA 15236. 412-655-4409.

BATMAN RECORD album, 1966, poor sleeve, playable record. "Amazing Guitars of Dan and Dale", \$12 ppd. Jerry Pucsek, 25-21 31st Ave., LIC, NY 11106. 718-545-5713, EST.

VIDEOS! TRADES only. Hundreds available. Exploitation, horror, foreign, XXX. Your list gets mine. Kent Martin, POB 403, Clanton, AL 35046.

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DRACULA A bigot? Kekko Kamen on the big screen? Are comics goofier than ever? Write me your opinions. Will Day, PO Box 131, Eddington, ME 04428.

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PLAYBOY VIDEO'S Dorothy Stratten documentary. Anybody with info. regarding comic strip "Dr. Smock", inform me. Jeff Mirrione, PO Box 2212, Hollister, CA 95024. Thanks.

WANTED: VHS copy of "My So Called Life" homeless angel X-Mas episode. Send asking price to: D.J. Toftum, 5601 69th Ave. #312, B. Park, MN 55429.

STARMAN WATCH. Steve 213-658-7882.

SOUTH PARK episodes, send details to: Pete Holland Jr., POB 366, Wilmington, IL 60481.

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PAYING \$10 each per back issue of "Citadel Journal" prior to #20. Allen, PO Box 540352, Dallas, TX 75354. E-mail: knightcea@aol.com Also want old "White Dwarfs".

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SEXY VIDEOS, photos, stories, hot letters, amateur only! Single or couples. All genders welcome. Write: "Sunshine", PO Box 791, Cleveland, MS 38732-0791.

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WANTED: GLOW stuff, cereal, fast food premiums, action figures, trading cards, models, comics. Anything that glows, thanks. Pat, 11204 Kentucky Ave, Champlin MN 55316. rachnoi@usa.net

VALLEY OF the Dinosaurs stuff. Lunch box, comics, etc. James Allen, 541 Park St. Place, Gainesville, GA 30501. 770-532-7896, Fax 770-536-2437.

RADIO- RIFLE sought, 1960s convertible spy toy. Also seeking 1960s demolition cars and gun holster sets. 207-764-1519 4-9:30 pm. 107 MacBurnie Road, Caribou, ME 04736. Reasonable prices.

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MEGOS WANTED: Collector seeking Megos to finish collection. Buy, sell or trade any and all Megos. 573-471-1355. E-mail: carly@ldd.net.attn:chris

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CINEFANTASTIQUE FALL 1971, Summer 1972, Summer 1973, also numbers 11, 19, 23, 26, Cinemagic 3, 4, 9, best offers. Dale Oliver, 15101 Goutz, Monroe, MI 48161.

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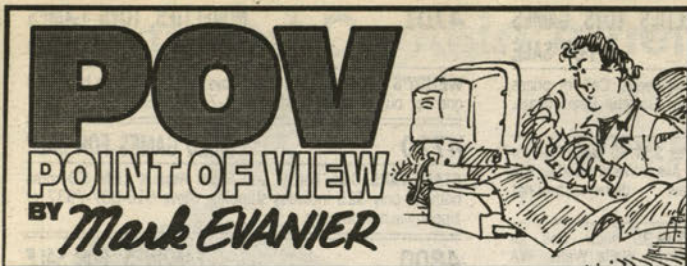
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This is the final, God willing, installment of my account of a recent trip to New York by way of the Mid-Ohio Con. If you'll consult your voluminous notes, you'll see that we're up to —



By Maggie Thompson
Iron Man Vol 3 #2

(Mar 98, Marvel, \$1.99) is written by Kurt Busiek and Sean Chen and inked by Eric Cannon with Sean Parsons and Al Milgrom. It features the fold-out background-packed cover found on many Marvels (a cover which unfortunately has already begun to split up the spine), so anyone can get on board at any time — and it's easy to get into. (Busiek is one of the masters of bringing readers up to speed, anyway.)

This isn't one of those issues in which 60 new characters are introduced or in which our hero dies and comes back in a black costume or — You get the idea. This is just a solid, well-written comic-book super-hero story, in which Tony Stark flies to a ski chalet to be a consultant for his first customer. But there's more than meets the eye, of course, and there are soon super-guns shooting the guy in the super-suit in the midst of snowdrifts. No crossovers — but there may be an old villain behind the action.



Wednesday, Dec. 3, 1997 — Another morn up at DC annoying editors, this time the greatest of them all: Julius "Living Legend" Schwartz. A great artist — Murphy Anderson — came by while I was there. This was quite a thrill, since I hadn't seen Murphy since last Saturday in Ohio. (For the record, Murphy was wearing a tie, but Julie wasn't.)

I found myself with two lunch appointments today but, through a caprice of timing, I was able to make both. I had only to declare my lunch with *Mad's* Nick Meglin a late breakfast, and my lunch with Joe Simon and his son Jim became an early dinner. Great to see both again.

I am delighted that Joe will be a guest of honor at the 1998 Comic Con International (aka "The San Diego Con," to those of us who've never warmed to its new moniker). Despite the convention's best intentions, there are still some major, living figures in the world of comics who have yet to grace one of their gatherings and its attendant tributes.

In some cases, it's not because they haven't tried. The con has invited a few who, for whatever their reasons, declined the honor, and Joe Simon was in that category for a time. *Too busy, too far*. But we wore him down: He's coming out, which means that the West Coast will get a chance to meet/greet one of my favorite comics creators, both professionally and personally. I especially love hearing how Joe's recollections gibe with, embellish, and occasionally contradict those I heard for years from his one-time partner, Jack Kirby. Jack used to say, "Joe knows comics better than any man alive," and in this industry, I can't think of higher praise — or a more apt description.

Tonight's theatrical excursion was the new production of *1776* starring Brent Spiner, whom many of you know from *Star Trek: The Next Generation*, and Pat Hingle, who has been in everything else. *1776* is the story of the drafting and signing of the Declaration of Independence in guess-what-year, set intermittently to music. The delegates to the Continental Congress bicker and squabble, but they also buck and wing. And even though we know how it

comes out — and have since about third grade — is it a pleasure to watch it all materialize. Even more interesting is to hear of the obstacles encountered — like a teensy thing called slavery — and to see how they were overcome.

In hawking the notion of theater as I do in front of comic-book readers, I hope I never give anyone the impression that everything on a stage is worthy of attendance. Sturgeon's Law prevails everywhere, albeit with the occasional fluctuation of percentage, and that holds true with Broadway. The current production of *Grease*, for example, could be greatly improved by closure. There are a lot of shows I don't like.

Still, I go. Many of us do, and, when you ask us why we shell out \$75 a seat over and over, despite sporadic disappointment and ticket sellers who hoard the good seats, the answer is simple: When you strike gold, it makes up for a lot of barren veins. *1776* is a mother lode. Boy, I had a good time.

Mr. Spiner is sensational as John Adams and, yes, he can sing. Mr. Hingle is even better as Ben Franklin, who tries to impress the ladies by introducing himself as "the inventor of the stove." In fact, the entire cast is very good — and I might add that there isn't a microphone in the place, from what I could tell. Unlike the actors in most other shows who must rely on tiny-but-conspicuous amplifiers to reach the cheap seats, these players do it the way it was done for centuries: by sheer vocal projection.

I had never seen this show on a stage before, but I enjoyed the movie, and one is very faithful to the other. (None of our Founding Fathers sing about sleeping with Michael Douglas.) This one gets my highest recommendation.

The show tonight was preceded by the surprise — to the audience — appearance of Rudolph Giuliani, the honorable mayor of New York, who did use a microphone to proclaim it "1776 Day" in Manhattan. (Actually, I think the most surprising thing about his appearance was that he was in men's clothing.)

Not being a New Yorker, I have no opinion on Mr. Giuliani's performance in office, but his *Saturday Night Live* appearance a few weeks back sure baffled me. Who were the advisors who told him that appearing in drag on *SNL* was prudent political strategy? How exactly does this improve things for the people of New York or make one a more viable candidate for higher office? And how come, even living in Los Angeles, I see this man everywhere I turn: on *Letterman*, on the news, driving down streets in a little glass booth and waving to people? Is this the

best use of the mayor's time?

I am reminded — as apparently Hizzoner isn't — of when Ed Koch was mayor of New York. That was the first time I heard the joke, "The most dangerous place in New York is not Harlem at midnight: It's anywhere between Ed Koch and a TV camera." The man popped up in more places than Starbucks, Blockbuster Video, and Subway Sandwiches combined.

Then came the night of his defeat and one of the most honest, candid things I've ever heard a politician utter. They asked him why he thought he lost, and Mayor Koch said, approximately, "I could give you all sorts of answers having to do with the city's problems and crime and pollution. But the honest truth is that New Yorkers vote you out of office because they just get sick of your face."

Thursday, Dec. 4, 1997 — I spent today up at DC, not wearing a tie again and conversing with editors and a few writers and artists.

(One time in a magazine, I wrote a sentence like that and the editor called me up and said he thought I'd used the term "writers and artists" too often in the piece. He said, "How about if we change one of them to, 'people with talent?'" I said that was fine and he made the alteration. When it came out, I was quoted as saying, "I spent today conversing with editors and people with talent." This was an editor who did that. No comment.)

Had lunch with Jim Higgins, who is one of the editors in the Paradox Press division of DC that puts out things like *The Big Book of Conspiracies* and *The Big Book of Scandals*. These are some of the brightest publications coming out of any comics company today, and I wonder how many of you have noticed some of the spectacular artists who have turned up in them.

And I just realized that I forgot to mention, two weeks ago in the "Monday" section, that I was delighted to meet Les Daniels at the DC offices. Les is the author of some very fine books on comics, most notably those big "coffee table" chronicles done recently of DC and of Marvel. As one who has obsessed on the annals of both outfits, I can appreciate how difficult it is to dope out and set down so much of their prehistoric times. I get a lot of requests for more early funnybook history in this column and have several such columns coming. Meanwhile, I hope everyone knows that Les ferreted out a great deal of it and has picked up his books. (He was up at DC because others are in the works, but they're not for me to announce.)

This evening, I borrowed the lovely 'n' talented Carol Lay, proprietress of the syndicated *Story Minute* strip, from her husband. We went to see a new production of Neil Simon's play *The Sunshine Boys*, starring Jack Klugman and Tony Randall. You may know the movie starring Walter Matthau and George Burns, but before that, it was a play — a very funny play — starring Jack Albertson and Sam Levene.

Klugman has the Matthau/Albertson role of Willie Clark, the grumpier half of a great and estranged vaudeville team of the past. Cancer took Mr. Klugman's voice away a few years ago, and it's nice to see he has enough of it back to perform this role. It is not quite up to full power but his non-verbal skills are sharp as ever and more than compensate. One also senses a certain compassion from the audience: *Go ahead, Jack. Do the best you can, and it'll be great. We understand.*

He is great. So is Tony Randall — although it is odd to hear a Jewish/Jersey accent emanating from him, and his Al Lewis (the other half of the vaudeville duo) displays a few of the "neat freak" proclivities of Felix Unger.

Mostly, though, they are great together, the whole equalling way more than two halves. Way back when they were first doing the *Odd Couple* TV show, I used to go over to the Paramount lot, where I had an "in," and watch them rehearse. Their timing and rapport were flawless — the way Klugman set Randall up to score with a line ... the way Randall reacted to Klugman, thereby punctuating what Jack had said.

One of the most important things taught in acting schools — the good ones, anyway — is that acting is not just about talking. Actors — the good ones, anyway — need to support other actors. I once audited a class where budding thespians were performing scenes, and the teacher stopped one dead cold to scream, "You're not listening!"

"When you watch good actors at work," she went on, "watch the one who *isn't* speaking. That's where you'll see the real acting." She mentioned a number of current actors who were especially good at this, including Gene Wilder and Dustin Hoffman. "Watch how they support the actors who are speaking, showing us where to look and staying in character without pulling focus." ("Pulling focus" means to draw attention to yourself, which is the wrong thing to do in a scene that isn't about you.)

And she mentioned Klugman and Randall on *The Odd Couple* as two who didn't allow the limited rehearsal time of a TV situation comedy to

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- P. PRE-PRINTED INSERTS:** are available in Comics Buyer's Guide. Inquire for additional information and technical specifications.
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Tues., Feb. 17, 1998	1269	Mar. 6, 1998	Tues., Mar. 10, 1998	1272	April 3, 1998
Tues., Feb. 24, 1998	1270	Mar. 13, 1998	Tues., Mar. 17, 1998	1273	April 10, 1998

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Leads fans to your cash register! List your store name, address, phone number and 15 words of description. Sold in 26 and 52 week increments. It's targeted more to the comics buff than the yellow pages - and it's more cost effective. If you sell COMICS BUYER'S GUIDE in your store, we will publish your listing in bold face type at no extra charge.



First, I should say that something verrrry strange happened in last week's column, beyond the intentional silliness, which nicely underscores both the joys and pitfalls of word processing. It took me a little while to figure out what happened, but I finally did.

While running Spellcheck, there was one point where I had made a typo and had written "to to" instead of "to do." Spellcheck, quite properly, flagged it. Using the edit function, I corrected it to read "to do." But apparently, instead of simply using the "replace" function, which would have corrected the one error, I inadvertently used "replace all" instead. A simple slip of the mouse, that was all it took, and suddenly everyplace where the word "to" appeared throughout the rest of the column was replaced by "to do." The result was incomprehensible sentences such as, "That's nothing compared to do what's in the tuna surprise on your average starship."

To make matters worse, the editors at **CBG** thought all the "to dos" scattered throughout the column were simply me attempting to be funny. They didn't have the heart to tell me that it wasn't funny, but simply confusing, so they let it go through.

So if you read last week's column and wondered what all the to do was about, now you know.

Onward ...

"Only half a million copies."

It was some years back, during the pinnacle of the sales boom for comic books. There was an editor walking around the offices at Marvel Comics, and he was sorely distressed, angry, and disappointed. You may ask, Why was he so angry?

Go ahead. Ask.

I'm not going to tell you unless you ask. Come on. Say it out loud. Say it with me: Why was he so angry?

(Having learned your lesson from last week's column, I can only assume that you have very wisely said out loud, "Why was he so angry?" thereby getting some odd looks from anyone who might be nearby. Don't worry about them. They're probably working for the Starr Chamber, trying to determine whether or not you had an affair with Bill Clinton. Just glance their way, nod, smile, and make no sudden movements, and you should be fine. Where was I? Ah, yes.)

Marvel had just received the solicitation numbers on some new Punisher title. Might have been the first issue of a limited series, or perhaps it was *Punisher's Technical Journal* or *Punisher's Weapons Manual* or *Punisher's Connect-the-Blood-Splatter Fun Book* or whatever.

er. Point is, it was a Punisher title.

The editor was upset and disappointed because the numbers had only come in at half a million copies.

Those of us with any memory for the Way Things Used to Be were flabbergasted. Only half a million? Only? When I first started in the Marvel sales department, the X-Men titles were the absolute *crème de la crème* of Marvel, as far as sales were concerned. Indeed, they were the industry gold standard, the number against which Capital City constructed its entire ordering index. If you ordered 100 X-Men, then you were expected to order proportionately on all other titles, for both Marvel and DC. And even at that giddy high-point, X-Men sold way less than half a million.

But we had reached a point where sales of half a mill on what many considered a second-tier title (albeit one of the stronger ones) was expected to perform better than Marvel's gold standard.

It was at that moment that I knew we were in serious trouble. That one moment that told me expectations for what comics could do, sales-wise, had spiralled out of the stratosphere.

I am something of a pessimist by nature. It's a safer way to be, really. If you're an optimist, you're perpetually disappointed when things don't pan out and, consequently, can only hope that things will be better next time. But as a pessimist, you're covered both ways. If things don't work out, then you expected it and are satisfied to be right. But if things *do* work out, then you're pleasantly surprised. It's a no-lose situation, really.

Upon hearing of that editor's pronouncement, I immediately thought to myself, "This isn't going to last. It can't last. That's not a healthy attitude to have, and it's going to come back to bite everyone."

Which is, indeed, exactly what happened.

And now sales are dropping and continue to drop across the board, and everyone is wondering when, or if, it's going to level off. The thing I hear the most discussion about is how we have such a dwindling audience.

I'm not so sure about that. I don't think we ever had a particularly large audience.

What we *did* have was an audience which was willing to spend X amount of dollars for Y amount of entertainment. Yes, we had an influx of collectors who then vanished, as well, but, in some respects, the field of comic collecting is somewhat like Oz: People tend to come and go quickly here.

The thing is: We (that is, the publishers and creators) don't sell comic books to readers. A lot of people forget that. We sell books to distributors — well, distrib-

utor, in the case of the ID market. And the distributor sells them to the retailers, and it's the retailers who get them to the fans.

Has anyone noticed that the downward spiral of sales is directly related to the shrinking number of distributors? I think a lot of people have forgotten just how much care and feeding of retailers, on an individual and regional basis, was required for the direct market to really thrive. America loves big things, the bigger the better, and we tend to regard small as useless and less than impressive.

But the bottom line is that we were doing a hell of a lot better as a whole, in terms of market growth, when we had a lot of smaller distributors, each sparring with each other and competing for sales, than we are now. I'm saying that the personal touch, which is simply impossible for one large distributor to replicate, no matter how hard it tries, might have

had more to do with the health of this industry than we had previously thought. It meant that the needs of individual retailers could be met and attended to,

that reorders were easier to come by, that obtaining comic books was far easier. Now everyone is treated in the same monolithic fashion, and that can become both problematic and unfeasible.

I used to have four comic-book shops in my immediate area. Now I have none. The audience may very well still be there, but, with no convenient place to pick up their comic books, there's no way for them to continue with the hobby. The last to go, a store called Destiny Comics (ironically appropriate), closed when the store owner literally could not afford to stay in business. Shipping costs and decreased discounts had so eaten into his profit margin that remaining afloat wasn't feasible.

Small doesn't work anymore. Subtle doesn't fly. Comic books such as *Bone* or *Sandman*, if launched in today's market, might close up shop after just a few issues, unable to deliver what the publishers are looking for.

And what are the publishers looking for?

Whammies.

Not my term. It's movie-making slang referring to big action moments: explosions, mostly, or, at least, explosive moments. One movie maker said that what he looked for in the scripts he directs are a series of whammies, followed by bigger whammies, then one big gigantic whammy, and then roll the credits. He didn't care about plot, characterization, or anything else. Just whammies.

I think to an extent it's the mindset that's been fostered in comics, as well. Rather than seeing the audience downslide as a result of economics, hampered distribution, and lack of outlets (to say

nothing of the huge price tags most comic books carry now), the publishers feel it's solely because comics aren't being loud enough. Big enough. Big is all that matters. If you don't have half a million sales, you're a failure. You need more whammies.

Kill the character. Blow the character up. Bring him back. Make more of him. Change him beyond recognition. This is what matters. This is what sells.

Except it isn't, is it?

The events get bigger, the crossovers get more cross, and, in the meantime, sales are dropping. If a whammy goes off in a forest and no one is around to hear it, was there a whammy?

How to jack up sales? you wonder. How to make the bigger explosion? Find the big whammy? What magic spell must be cast in order to lure back the readers — the readers whose stores have closed so they can't find the comic books anymore? Those readers. The readers who are shell-shocked by whammies.

Those readers. The readers who perhaps feel so overwhelmed when all comic books tie together, because they can't afford all the comic books and so give up and walk away. Americans are an arbitrary lot and don't like being told what to do and, if they feel they are under an onus to purchase certain titles, they will reflexively stop. They buy because they want to, not because they are told to.

What do we do, then?

Nothing.

That's right. Nothing.

Enough with the whammies. Enough with the big events. We're caught in a downward spiral of can-you-top-this. It's like all the revelations about Clinton's sex life, as investigators come up with one thing after another. And Americans are saying, "The hell with it. I don't care." America's apparently insatiable appetite for scandal has apparently, suddenly, been sated. We're tired of finding out that everyone is flawed. We know that. The point is made.

Same thing with comics. Enough already with the cosmic crossovers and whammies. Live with the smaller stories and the smaller sales. How will sales turn around? They probably won't, not for a long time. Not until there are more stores or more outlets for comics. If there's no place to sell them, then there's no one to order them. If there's no one to order them, sales don't go up. This isn't brain surgery here. And increased whammies just cause readers to clap their hands over their ears and say, "La la la, I'm not listening."

And, by the way, that director who believes in whammies: His last couple of films tanked.

Peter David, writer of stuff, can be written to at To Be Continued Inc., PO Box 239, Bayport, NY 11705. His new heroes are Tom Brevoort and Len Kaminski, who, in a single panel in the upcoming *Marvel 2099* one-shot, undid all the stuff that he'd hated in the last two issues from *Spider-Man 2099*. 

"If you read last week's column and wondered what all the to do was about, now you know."

— Peter David

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